

Miró

SEVEN
DECADES
OF HIS ART





λ131 JOAN MIRÓ (1893-1983)

Untitled (Dancer)

signed and dated 'Miró 4-9-24.' (lower left)

pencil, pastel and watercolor on paper

24 3/8 x 18 3/8 in. (62 x 47.3 cm.)

Executed on 4 September 1924

£350,000-550,000

\$580,000-900,000

€420,000-650,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada (no. 1609 L).

Claude Kechichian, Paris.

Private collection, Japan.

Private collection, Lisbon, by whom acquired from the above in 2005.

EXHIBITED:

New York, Pierre Matisse Gallery, *Miró, early drawings and collages 1919-1949*, November - December 1981, no. 35.

Zurich, Kunsthaus, *Joan Miró*, November 1986 - February 1987, no. 28 (illustrated); this exhibition later travelled to Düsseldorf, Städtische Kunsthalle, February - April 1987.

New York, The Solomon R. Guggenheim Museum, *Joan Miró*, May - August 1987, no. 22 (illustrated p. 82).

Saint-Paul-de-Vence, Fondation Maeght, *Joan Miró, rétrospective de l'oeuvre peint*, 1990, no. 86 (illustrated p. 48).

Yokohama, Yokohama Museum of Art, *Joan Miró, Centennial Exhibition, The Pierre Matisse Collection*, January - March 1992, no. 2 (illustrated p. 50).

Ferrara, Palazzo dei Diamanti, *Miró, la terra*, February - May 2008, no. 8, p. 125 (illustrated).

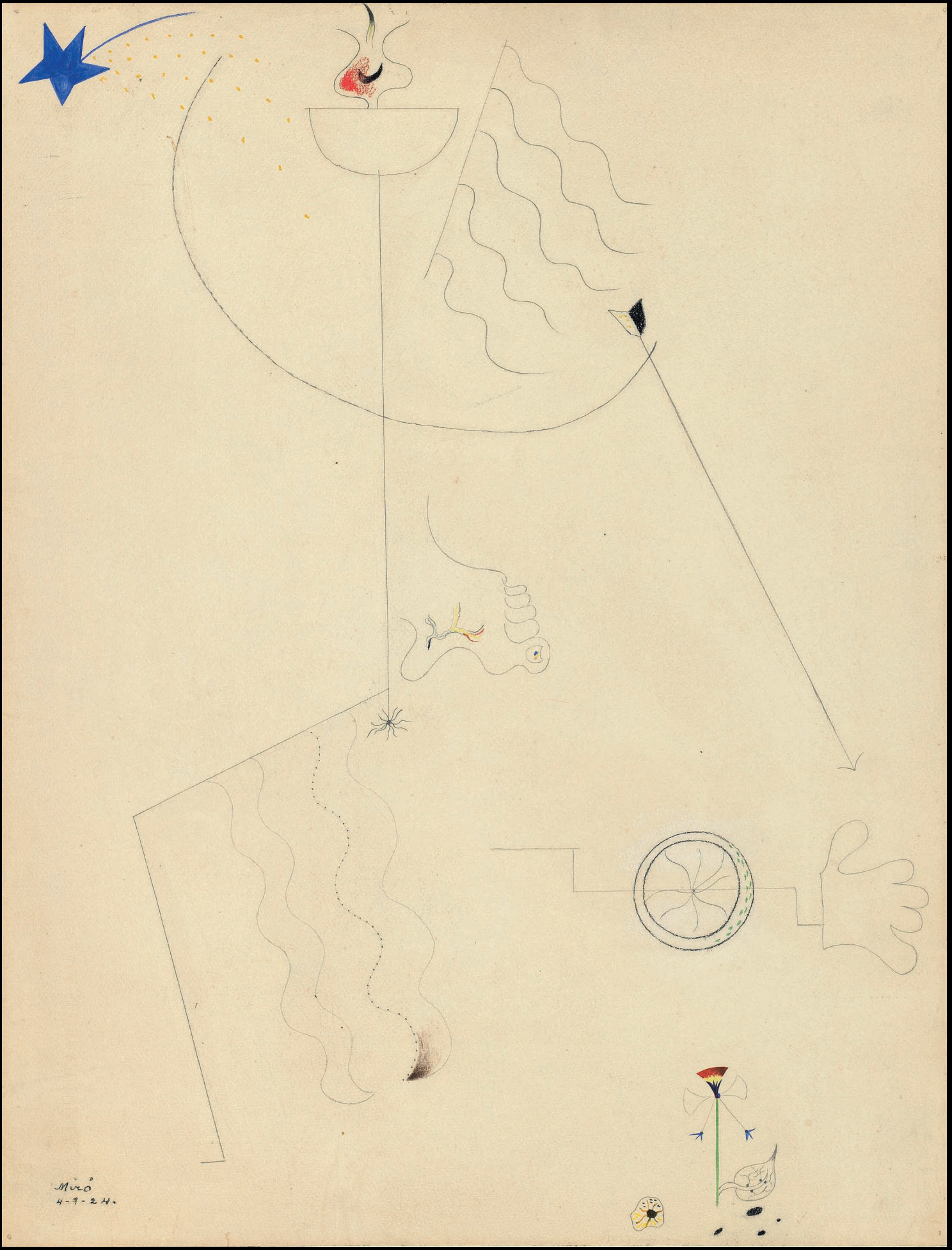
Palma de Mallorca, Fundació Pilar i Joan Miró, *Joan Miró, evocació de la imatge femenina*, p. 99 (illustrated; titled 'Danseuse'), December 2008 - March 2009; this exhibition later travelled to Valencia, Fundació Bancaja, March - June 2009.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. I, 1901-1937, Paris, 2008, no. 209, p. 106 (illustrated p. 107).



Joan Miró, *Danseuse espagnole*, 1924. Sold, Christie's, New York, 6 November 2001, lot 16 (\$8,916,000).



Miró
4-9-24.

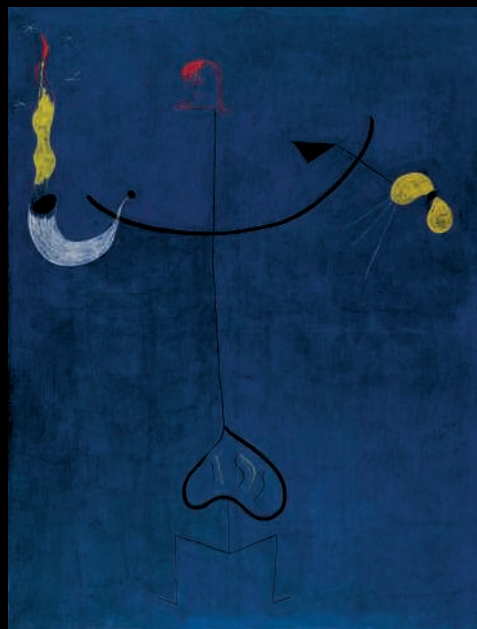


Joan Miró, *Portrait d'une danseuse*, 1928. Musée national d'art moderne, Centre Georges Pompidou, Paris.

Joan Miró created *Untitled (Dancer)* in September 1924, at a crucial turning point in his career. This picture dates from the beginning of the Surreal vision that was to become so iconic. It was only in 1921-1922 that he had created *La ferme*, a work largely founded on realism showing the countryside at Mont-Roig, which would provide a key to so many of his later works. Shortly afterwards, he began to break away from realism, instead looking elsewhere for his imagery. 'I have already managed to break absolutely free from nature and the landscapes have nothing whatever to do with outer reality,' he would explain of *The Tilled Field*. 'Nevertheless, they are more "Mont-Roig" than if they had been done "from nature." I always work in the house and use real life only as a reference' (Miró, quoted in J. Dupin, *Miró*, Barcelona, 1993, p. 96).

That same process is visible in *Untitled (Dancer)*, in which Miró has allowed the theme of the Spanish dancer, which runs like a thread throughout so much of his career, to be presented as an almost fragmentary agglomeration of hieratic signs. We see here the flowing hair, there a hand and in the middle of the composition a foot, hinting at the almost acrobatic, graceful movements of the subject. In the foreground is a small flower, a detail carried over from his *Danseuse espagnole* of the same year, yet here the signs have been reduced to a new pared-back eloquence, with all senses of mass and volume removed. In this sense, with the sheet left so boldly in reserve in order to add more impact to the range of signs that coalesce to convey the titular theme of the dancer, *Untitled (Dancer)* relates to some of the other pictures of the same year in which Miró explored his new-found aesthetic, such as *Maternité* or the various images of the *Tête de paysan catalan*, for instance the one in the National Gallery of Art, Washington DC. At the same time, it serves as a clear precursor for some of Miró's later explorations of the theme of the Spanish dancer, not least the collage example he made in 1928 using a hatpin, a cork and a feather to capture his subject.

By the time he created *Untitled (Dancer)*, Miró was living in Paris, the burgeoning capital of Surrealism. He had a studio in the rue Blomet. Gradually, since his arrival there in 1921 (he had visited the previous year in connection with an exhibition), he had



Joan Miró, *Paysan catalan à la guitare*, 1924. Museo Thyssen-Bornemisza, Madrid.

become exposed to more and more of the cultural figures who were to have such an impact upon the development of art and writing in the Twentieth Century, for instance Ernest Hemingway, the owner of *La ferme*. It was in 1924 that he met the great central figure of Surrealism, André Breton. Looking back on the period when *Untitled (Dancer)* was created, he was clearly aware of the immense watershed that was occurring in his work during the course of that year:

'The discovery of Surrealism coincided for me with a crisis in my own painting, and the decisive turning that, around 1924, caused me to abandon realism for the imaginary. In those days, I spent a great deal of time with poets, because I thought you had to go beyond the "plastic thing" to reach poetry. Surrealism freed the unconscious, exalted desire, endowed art with additional powers. Hallucinations replaced the external model. I painted as if in a dream, with the most total freedom' (Miró, quoted in *Joan Miró: 1893-1983*, exh. cat., Barcelona, 1993, p. 180).

Crucially, although Miró was often inspired by hallucinations and other impetuses, including his own material, he was painting with perhaps less appearance than might be supposed. Many of the works from the period, which appear to be the products of spontaneous associations and spontaneous actions, were in fact the products of carefully worked out compositions. Indeed, there was a preparatory drawing for the present work, inscribed with the word 'Danseuse', confirming the subject of *Untitled (Dancer)*. Some of his works from the previous years even featured grid-like bases, implying the scaling-up of his ideas. Miró was methodical and rigorous, as was evidenced by his various explorations of the figures of the peasants of his native Catalonia - or indeed its dancers. Yet at the same time, the sheer poetic whimsy of his vision is more than clear from *Untitled (Dancer)*, with its foot in the middle, its sense of rhythmic, flowing movement and even the swish of the flowing skirt that appears to be hanging from one leg. In this way, Miró has managed to create an image that vividly expresses its subject in a manner that is deeply personal to the artist himself, emerging from his own mind and imagination, and yet which perfectly conveys its intended theme, all the more so because of its visual musicality.



λ132 JOAN MIRÓ (1893-1983)

La Fornarina (D'après Raphaël)
La Fornarina (After Raphael)

oil on canvas
57¼ x 44⅞ in. (146.5 x 114 cm.)
Painted in 1929

£2,000,000-3,000,000
\$3,300,000-4,900,000
€2,400,000-3,500,000

PROVENANCE:

Galerie Pierre, Paris
Robert J. Schoelkopf, Jr., New York
Galerie Maeght, Paris.
Mr. and Mrs. Barry R. Peril, Rydale.
Private collection, Japan.
Private collection, Lisbon, by whom acquired from the above in 2005.

EXHIBITED:

Tokyo, Setagaya Art Museum, *Joan Miró 1918-1945*, July - September 2002, no. 41, p. 90 (illustrated p. 91); this exhibition later travelled to Nagoya, Aichi Prefectural Museum of Art, October - December 2002.
Paris, Musée national d'art moderne, Centre Georges Pompidou, *Joan Miró 1917-1934, La naissance du monde*, March - June 2004, p. 401 (illustrated).
New York, Museum of Modern Art, *Joan Miró, painting and anti-painting, 1927-1937*, November 2008 - January 2009, pl. 19, p. 67 (illustrated p. 66, titled 'Portrait of La Fornarina').
Palma de Mallorca, Fundació Pilar i Joan Miró, *Joan Miró, evocació de la imatge femenina*, December 2008 - March 2009; this exhibition later travelled to Valencia, Fundació Bancaja, March - June 2009.

LITERATURE:

J. Thrall Soby, *Joan Miró*, New York, 1959, p. 65 (illustrated).
J. Dupin, *Joan Miró, Life and Work*, London, 1962, no. 242 (illustrated pp. 229 & 520).
J. Lassaigne, *Miró*, Milan, 1963, pp. 60-61 (illustrated).
W. Rubin, *Dada and Surrealist Art*, London, 1969, p. 169.
W. Rubin, *Miró in the Collection of the Museum of Modern Art*, New York, 1973, note 5, p. 121 (illustrated fig. 36).
G. Picon, *Miró, Carnets catalans*, vol I, Geneva, 1976, p. 44 (illustrated).
G. Picon, *Joan Miró, Catalan Notebooks*, London, 1977 (illustrated p. 55).
P. Gimferrer, *Miró, colpir sense nafar*, Barcelona, 1978, no. 114, p. 117 (illustrated).
P. A. Serra, *Miró y Mallorca*, Barcelona, 1984, no. 48, p. 49 (illustrated p. 48).
G. Weelen, *Miró*, Paris, 1984, no. 119, p. 92.
J. Dupin, *Miró*, Paris, 1993, no. 160, p. 149 (illustrated).
P. Gimferrer, *The Roots of Miró*, Barcelona, 1993, no. 296, p. 152 (illustrated).
C. Lanchner, *Joan Miró*, New York, 1993, pp. 50 & 59.
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné. Paintings*, vol I, 1908-1930, Paris, 1999, no. 311, p. 230 (illustrated).
J. Dupin, *Miró*, Paris, 2004, no. 160, p. 149.



Raphael, *La Fornarina*, 1516. Galleria Nazionale d'Arte Antica Palazzo Barberini, Rome.

E. 1





Joan Miró, *Intérieur hollandais (III)*, 1928. The Metropolitan Museum of Art, New York.



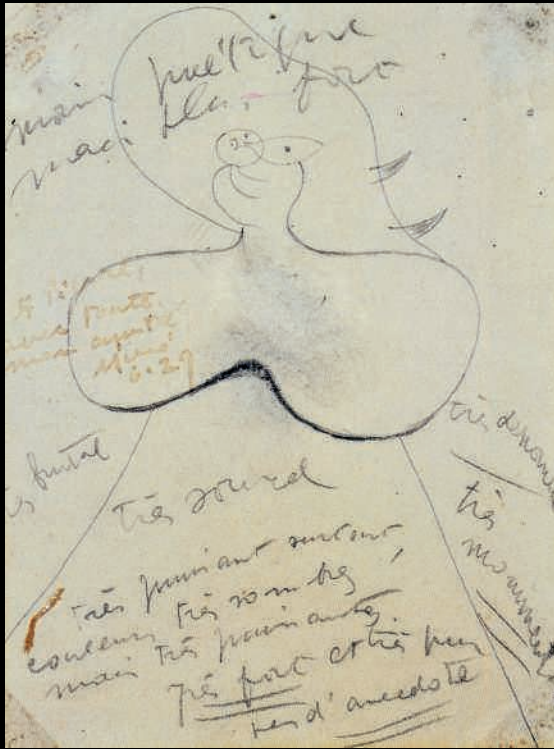
Joan Miró, *Intérieur hollandais (I)* (D'après "Le Joueur de luth" d'Hendrick Maertensz Sorgh), 1928. The Museum of Modern Art, New York.

Mysterious and austere, *La Fornarina* belongs to an important series of imaginary portraits that Joan Miró executed in 1929, in his studio in Rue Tourlaque in Paris. Inspired by Raphael's homonymous portrait (c.1520, Galleria Nazionale d'Arte Antica, Palazzo Barberini, Rome), the picture strikes for its economy of means and force of presence. A large figure rises in front of the viewer, like an erupting volcano in the night, red dots of lava scattered at her side. Assembled from a few colour-field shapes, this unusual creature seems to be smiling at the viewer with composed mockery. Adopting the format of official portraiture yet deploying the exaggerated lines of caricature, *La Fornarina* appears as the complacent portrait of a whimsical, ironic creature.

In the spring of 1928 – the year before he painted *La Fornarina* – Miró had travelled to Holland. During that two-weeks stay, the artist had visited the country's major museums, returning home with postcards illustrating the work of the Dutch Old Masters. Miró had been particularly fascinated by seventeenth century genre paintings for their neat sense of detail and subtle allusion to narrative. During the summer in Montroig, he then used those postcards as points of departure for a series of paintings known as the 'Dutch Interiors'. Although prompted by the works of the

Old Masters, the series was not conceived as a simple reworking of a given image, but it entailed a completely new re-imagination, the transposition of each of its elements into Miró's universe, in which they appeared transformed into fantastic ingredients. *Dutch Interior II*, for instance, can be related to Jan Steen's *The Cat's Dancing Lesson*, which Miró could have seen at the Rijksmuseum. Yet, under Miró's brush the scene has transformed into an extraordinary dance of organic and geometric forms, each forming the colourful, eccentric landscape of Miró's universe. Just after the Dutch Interiors, Miró painted the *Imaginary Portraits*, to which *La Fornarina* belongs, continuing the challenge for re-invention that the first series had required. In the *Imaginary Portraits*, however, the artist seemed to have added another rule to the game of transformation: austerity and concision (J. Dupin, *Miró*, Paris, 2012, p.144).

Within Miró's series of imaginary portraits, *La Fornarina* seals the last, conclusive stage of the artist's experimentation. Before executing *La Fornarina*, Miró had in fact painted three other portraits: *Portrait of Mrs. Mills in 1750*, *Portrait of a Lady in 1820* and *Queen Louise of Prussia*. Considered as a whole, the series appears as a self-challenging exercise in expressive



concision, which progresses from canvas to canvas towards a resolute, distilled use of line and colour. According to Miró's friend and authority Jacques Dupin, *La Fornarina* remains the 'most mysterious' portrait of the series and the one in which Miró achieved the most 'extreme simplification' of forms (J. Dupin, *Miró*, Paris, 2012, p.148). While in *Portrait of Mrs. Mills in 1750* (The Museum of Modern Art) one can sense the pleasure the artist took in transforming the glamorous attire of the sitter into a swirl of decorative symbols - stars, ribbons, spirals - in *La Fornarina*, Miró constructed the character's pompous comic presence by coordinating a few flat areas of colours. This imaginary Fornarina stands in front of the viewer imposing in her presence, yet impenetrable in the subtle mechanism of her form.

Although apparently effortless, *La Fornarina* was the outcome of a serious, concentrated study of forms, lines and shapes. Even though referencing one of the most fascinating portraits in the history of art - Raphael's enigmatic *La Fornarina* - Miró's painting stands as the artist's own creation, to which the illustrious homonymous painting provided a point of departure, rather than a precise reference. Miró's sketchbook of the period documents the artist's own progressive search for perfect equilibrium of

form: over the pages the artist tried to dominate his own flow of invention, submitting each of his creations to scrutiny, until he reached the essence of his idea. From a more realistic image of a lady – with elaborate dress, recognisable face – Miró progressed towards a simplified, distilled image, erected through the expressive power of a few lines. The sensuous pose of the hand on the breast depicted in Raphael's *La Fornarina*, still visible in Miró's early sketch, suggested the shape of the two swelling breasts of his creature: the hand was absorbed into the black of the figure's body, while the upper part of the figure grew into a form with three round-edges - synthesising a head, two breasts and shoulders. All decoration disappeared from the dress, only two horns and a few red dots in the background remaining.

La Fornarina's face, however, reveals Miró's great sense of detail and invention: by synthesising and narrowing down forms Miró eventually ended up creating a new cosmos of symbols. The Fornarina's eyes have transformed into what appears as a comet crossing a galaxy: its tail in flames, the travelling star is about to cross a black hole, in which red contrails foresee her passage, while a bright white dot gravitates toward the edge. Miró arrived at this surprising image by first enlarging the right eye of the



Joan Miró, *Portrait de Mistress Mills en 1750 (D'après George Engleheart)*, 1929. The Museum of Modern Art, New York.



Joan Miró, *Portrait de la Reine Louise de Prusse*, 1929. Meadows Museum, Southern Methodist University, Algur H. Meadows Collection, Dallas.

figure, as shown in one of the early sketches. From there, carried by his unconscious and instinct, he developed the sign further into a new, mysterious emblem.

Dressing one of his creatures 'in costume', with *La Fornarina* Miró might appear to be playing with ironic self-mockery. Yet for the artist the imaginary portraits series constituted a crucial exercise in a moment of self-critique and quest for new artistic developments. On one of the preparatory drawings for the painting, Miró pitilessly wrote, crossing out the sketch: 'too close to the spirit of my earlier works/still too realistic' (quoted in J. Dupin, *Miró*, Paris, 2012, p. 149). Passing the artist's strict critical judgment, in its final form *La Fornarina* must have appeared to Miró as something new, an opening onto new paths along which his art could develop further. On one of the final preparatory drawings for the work, Miró annotated his satisfaction and excitement: 'very monumental', 'very strong and very pure', 'no anecdote' (right: 'très monumental'; lower-centre: 'très fort et très pur / pas d'anecdote; as illustrated on the previous page). That breakthrough drawing featured in the collection of the Surrealists' leader André Breton, who, on the back of the sketch, religiously recorded: 'Drawing for La Fortarina [sic] portrait – it is the last

of Miró's "imaginary portraits" (after Raphael)' ('Dessin pour le portrait de La Fortarina [sic] – c'est le dernier "portrait imaginaire" de Miró (d'après Raphaël)'). Clearly, with *La Fornarina* Miró had found the powerful concision he was searching for. According to Dupin, the imaginary portrait series - and *La Fornarina* in particular - ranks among Miró's 'most fascinating successes', signalling the artist's uncompromising faith in the dictations of his unconscious (*Ibid.*, p. 149).

If, in the series of imaginary portraits which *La Fornarina* concludes, Miró behaved like a genius yet wise pupil, submitting his own creative flow to a discipline inspired by the art of the past, just after the series he resorted to more drastic means, setting out to 'assassinate' painting in the 1930s with a series of aggressive, challenging works. *La Fornarina* concludes a great chapter in Miró's career, guided by the most enthusiastic flow of invention: the imaginary portraits, and *La Fornarina* in particular, marked – according to Dupin - 'the end of a period which (...) was characterised by a power of expression as spontaneous as may well be dreamed of and by unlimited confidence in the power of painting' (*Ibid.*, p. 149).



The collage-drawings 1933 and 1936

Untitled and *Métamorphose* are both drawings by Joan Miró which incorporate collage elements. Created in 1933 and 1936 respectively, they date from two separate but related periods when Miró was clearly inspired by this medium and produced a range of works over the space of a couple of months. In the case of his 1933 collage-drawings, this was during his summer at Mont-Roig, in his native Catalonia. Jacques Dupin, in his authoritative monograph on Miró's work, explained that this was a period of pictorial relaxation for the artist after a prolonged and intensive painting campaign. The collage-drawings, then, were a playful form of release. In them, he used a range of found materials and combined them with the fluidity of his own incredible sense of line in order to conjure visions from his imagination that are nonetheless tethered in reality through their print objects. They clearly relate to the 'tradition' of collage that had been embraced so enthusiastically by the Surrealists, and in particular Max Ernst; yet they also reveal Miró responding in a different way to his own materials.

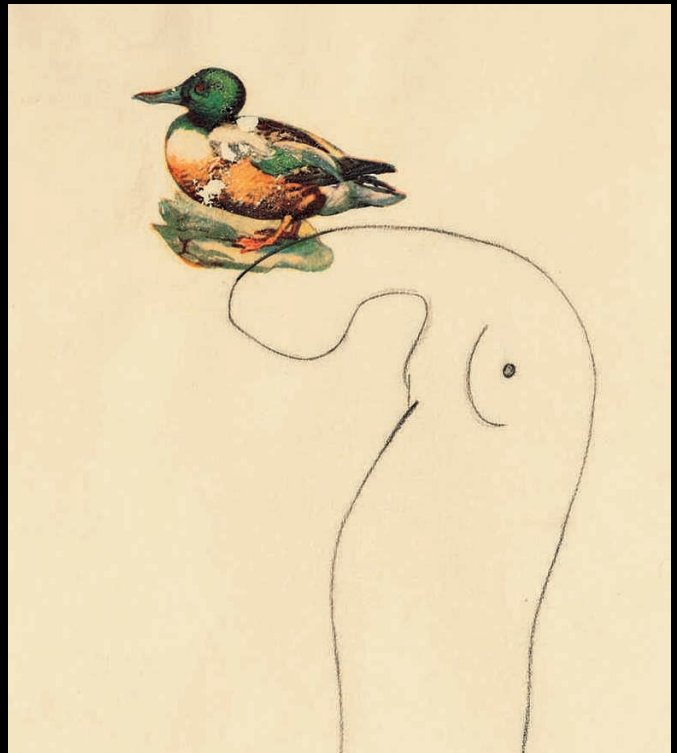
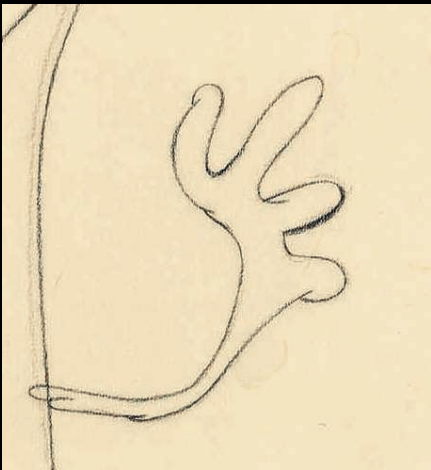
Miró already had some experience working with collage by the time he turned to his collage-drawings in the summer of 1933. As early as 1917, he had included a Japanese print as part of the backdrop of his portrait of his friend, E.C. Ricart. However, his true involvement with collage had emerged earlier in 1933, when he had begun creating works on paper by sticking cut-out images from various magazines, especially catalogues of hardware, and arranging them in seemingly random compositions. He would then use these as the springboards for larger paintings in which the original figurative forms of the machinery and other elements were abstracted and transmogrified, becoming distinctly *Miró-esque* elements within colourful works.

Those collages had initially been created while Miró was staying in his family home in Barcelona's Pasaje del Crédito, working in the tiny confines of the room he used as a studio there. By contrast, the collage-drawings such as *Untitled* were made during his time in Mont-Roig in the summer, in surroundings that were doubtless less confined, either physically or psychologically. And these appear not to have been made as preludes to paintings, as

had been the case earlier in the year, but instead as independent works in their own right. In these works, Miró went beyond the machinery images of his earlier works, instead selecting a playful range of sources, as is clear from the leg, women and bird that he has used in the composition of *Untitled*. These serve as highlights for the figures that are delineated by Miró's own drawings.

Miró's later collage-drawing, *Métamorphose* adopts a similar strategy: colourful birds and flowers articulate the two figures that have been captured through the deft and expressive use of a few lines. This demonstrates the nature of the 'metamorphosis' of the title, which Miró used for a number of these works: he has allowed the materials to transform themselves and their themes. The 1936 collage-drawings appear to have been made during the first months of the year, when Miró was based in Barcelona. This was a time of anxiety, as was reflected in his own pictures from the period, as the Spanish Civil War was on the brink of beginning. Tensions filled a number of Miró's works from the period. Nonetheless, the sense of lyrical whimsy that characterised his earlier collage-drawings is still in evidence in this image, in which what appears to be a couple, the man with a duck-crested proboscis and the woman decorated with flowers, are shown in an animated moment, perhaps in the middle of a discussion. Writing about the collage-drawings, Dupin explained, in terms that apply equally to *Untitled* and to *Métamorphose*:

'All things considered, they are surrealist montages of a sort, full of humour and freshness, and very much the masterpieces of this genre, not just because of the poetic state of grace they reflect, but even more so because of the very great plastic resources that Miró, along with Max Ernst, brought to the service of fantasy - something few artists are capable of doing. The drawing plays an essential part in them. The few pictures pasted on the white sheet suggest larger figures that he traced in quick and perfect arabesques. Miró's superiority over his surrealist friends in this domain also rests upon the candour and casualness with which he solicited chance; there is a constant felicity and ease in his "findings". His drawing plays with the grotesque like a cat with a mouse, being compassionate or ironical in turn' (J. Dupin, *Miró*, Barcelona, 1993, p. 180).



λ133 JOAN MIRÓ (1893-1983)

Untitled (Drawing-Collage)

signed and dated 'Joan Miró. 10.8.33.' (on the reverse)

black crayon and collage on paper

24½ x 18¼ in. (62.2 x 46.4 cm.)

Executed on 10 August 1933

£150,000-200,000

\$250,000-330,000

€180,000-240,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada (no. 233).

Claude Kechichian, Paris.

Private collection, Japan.

Private collection, Lisbon, by whom acquired from the above in 2005.

EXHIBITED:

Yokohama, Yokohama Museum of Art, *Joan Miró, Centennial Exhibition: The Pierre Matisse Collection*, January - March 1992, no. 5 (illustrated p. 58).

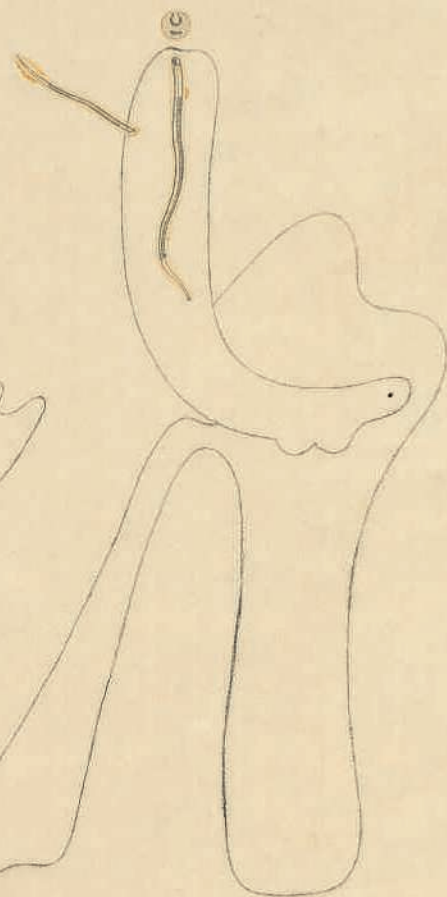
Palma de Mallorca, Fundació Pilar i Joan Miró, *Joan Miró, evocació de la imatge femenina*, December 2008 - March 2009; this exhibition later travelled to València, Fundació Bancaja, March - June 2009.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. I, 1901-1937, Paris, 2008, no. 382, p. 187 (illustrated).



Joan Miró, *Drawing-Collage*, 1933. The Museum of Modern Art. New York.





PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ134 JOAN MIRÓ (1893-1983)

Métamorphose (Metamorphosis)

signed 'Miró' (lower right); signed 'Joan Miró',
dated '23/3-4/4 36' and titled (on the reverse)
black crayon, pencil, paper collage and decalcomania on paper
18 $\frac{7}{8}$ x 25 $\frac{1}{2}$ in. (48 x 63.9 cm.)

Executed between 23 March and 4 April 1936

£130,000-180,000

\$220,000-290,000

€160,000-210,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada (no. 271).

Private collection, Japan, by whom acquired from
the above.

Private collection, Lisbon, by whom acquired from
the above in 2003.

EXHIBITED:

Ferrara, Palazzo dei Diamanti, *Miró, la terra*,
February - May 2008, no. 21, p. 138 (illustrated).

New York, Pierre Matisse Gallery, *Miró, early
drawings/collages 1919-1949*, November -
December 1981, no. 45 (illustrated).

LITERATURE:

J. Dupin, *Miró*, Paris, 1993, no. 196, p. 180
(illustrated).

J. Dupin & A. Lelong-Mainaud, *Joan Miró,
Catalogue raisonné, Drawings*, vol. I, 1901-1937,
Paris, 2008, no. 593, p. 286 (illustrated).



The enamel-like gouaches August - September 1935

'Harlequins, pipe smokers, stylish women sitting or standing, personages at the window, a gardener, a man with a bird, and various figures from diverse postures were the themes of the innumerable small-format gouaches that Miró painted beginning in 1935. They played on a geometry of triangles, quadrangles, or sprags that vied with organic forms that approached metamorphosis. Color was endlessly called upon with its pockets, washes, and drizzle. They precipitated a menacing storm-like atmosphere of erotic eruptions that raged and multiplied. Miró often painted with his finger. Following the example of a prehistoric artist, he once even imprinted his black ink-stained hand on the white ground of a sheet of paper. Words appeared, such as 'Réveil matin, chaîne, photo' (Alarm clock, chain, photo), on numerous 'signes et figurations' (signs and figures) where a simplified geometric writing style counterbalanced large, formless marks engorged with color. Broken lines and spots were added to lightening flashes, suns, and unidentified signs. All these sheets were titled and signed; their dates, consisting of the day, month, and year, were inscribed on the verso.'

(J. Dupin, 'Preface', pp. 7-13, in J. Dupin, A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. I, p. 11).



Detail of lot 137



Detail of lot 135



Detail of lot 136

λ135 JOAN MIRÓ (1893-1983)

Apparitions (Visions)

signed 'Miró' (lower centre); signed 'Joan Miró',
dated '30/8/35' and titled (on the reverse)
Gouache, pen and India ink over pencil on paper
12 x 14½ in. (30.5 x 36.8 cm.)
Executed on 30 August 1935

£450,000-650,000

\$740,000-1,100,000

€540,000-770,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, Reno, Nevada (no. 681)
Claude Kechichian, Paris.
Private collection, Japan.
Private collection, Lisbon, by whom acquired from
the above in 2005.

EXHIBITED:

Paris, Musée national d'art moderne, *Joan Miró*,
June - November 1962, no. 131.
London, Tate Gallery, *Joan Miró, Painting,
sculpture and ceramics*, August - October 1964,
no. 131; this exhibition later travelled to Zurich,
Kunsthaus, October - December 1964.
Yokohama, Yokohama Museum of Art, *Joan
Miró, Centennial Exhibition: The Pierre Matisse
Collection*, January - March 1992, no. 21
(illustrated p. 70).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró,
Catalogue raisonné, Drawings*, vol. I, 1901-1937,
Paris, 2008, no. 519, p. 252 (illustrated).



Joan Miró, *Apparitions*, 1935. Private Collection.





Joan Miró in Malaga, 1935.

Apparitions belongs to a series of gouaches Joan Miró executed during the summer of 1935. Executed on 30 August, the work forms a pair with another homonymous gouache, executed by Miró just one day before (J. Dupin, A. Lelong-Mainaud, *Joan Miró: Catalogue raisonné. Drawings*, vol. I, no. 518). On a textured background of burnt earth washes, a few signs stand as the mysterious symbols of cave art. Connected to a sphere, an eye stands alone, as the esoteric sign of a lost, primordial magic ritual. Combining a geometric form with an organic one, Miró created a new alphabet of signs, whose whisperings only his unconscious was able to decipher. The eye depicted in *Apparitions* may symbolise the visionary power of the artist, able to unlock unconscious images and hidden meanings in the world around him. Gazing out from the paper, the eye turns this gouache into a work blessed with the power of sight: the viewer has become the object of observation, peered at from a distant, mystical world.



The title of the work – *Apparitions (Visions)* – may reveal something of the creative process that engendered it. Miró first used washes to bring alive the background, letting his instinct guide the development of shades and variations of tones. Drawing with ink, he then traced the lines and curves that the ground would inspire, which he then interpreted and completed with bright, opaque colours. Brought from the inner mind of the artist thus, an eye, a sphere, a strange little creature and an oblong fissure emerged on the surface. Determined by chance as well as by the artist's unconscious search for signs, *Apparitions* offers a fascinating insight into Miró's artistic universe, unpredictable in its combination of interpretation and creation.

In 1935 – the year Miró executed *Apparitions* – the artist was battling with the insurgence in his art of monstrous, menacing creatures. He dubbed these works his 'savage paintings' and 'they represent some of the artist's most direct and fierce compositions. Some of the gouaches Miró executed during the summer in 1935' – *Apparitions*

among them – nevertheless allowed the artist to find sanctuary from the tormented world his instinct was constantly forming in front of him. As Miró's friend and authority Jacques Dupin observed, in works such as *Apparitions*, Miró was able to succeed 'by force of will or trickery, to drive [the terrifying images] away or otherwise get free of them' (J. Dupin, *Miró*, Paris, 2012, p. 199). Even when compared with the other gouaches executed in August 1935, *Apparitions* is striking for the delicacy of its esoteric message: while in the other works, Miró found himself dealing with an array of sexually menacing creatures, with *Apparitions* the artist appears to have found – albeit for a brief moment – the inspired, mystical joy of his earlier works. Just after the summer during which *Apparitions* was executed, Miró would embark in a series of paintings on masonite and copper which constitutes the most extreme manifestation of his 'savage' period. On the brink of that wild revolt, *Apparitions* offers a rare moment of lightness, before Miró's universe was engulfed by a spiral of violent images, projected by his inner being against the noise and horror of the imminent Spanish Civil War.

λ136 JOAN MIRÓ (1893-1983)

Nature morte au papillon (Still Life with Butterfly)

signed 'Miró' (lower left); signed 'Joan Miró',

titled and dated '18/9/35' (on the reverse)

gouache and India ink on paper

12 x 14½ in. (30.5 x 36.8 cm.)

Executed on 18 September 1935

£350,000-550,000

\$580,000-900,000

€420,000-650,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada (no. 679).

Claude Kechichian, Paris.

Private collection, Japan.

Private collection, Lisbon, by whom acquired from the above in 2003.

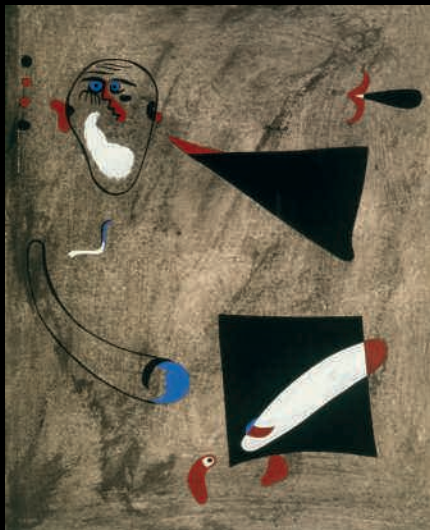
EXHIBITED:

Paris, Musée national d'art moderne, *Joan Miró*, June - November 1962, no. 129.

Yokohama, Yokohama Museum of Art, *Joan Miró, Centennial Exhibition: The Pierre Matisse Collection*, January - March 1992, no. 22 (illustrated p. 71).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. I, 1901-1937, Paris, 2008, no. 528, p. 256 (illustrated).



Joan Miró, *Tête d'homme et objets*, 1935. Denver Art Museum Collection: Gift of Charles Francis Hendrie Memorial, 1966.



λ137 JOAN MIRÓ (1893-1983)

Femme (Woman)

signed 'Miró' (upper centre); signed, dated and titled 'Joan Miró "Une Femme" 14/9/35.' (on the reverse)
gouache, pen and brush with India ink over pencil on paper
14½ x 12 in. (37 x 30.5 cm.)

Executed on 14 September 1935

£350,000-550,000

\$580,000-900,000

€420,000-650,000

PROVENANCE:

Pierre Matisse Gallery, New York (no. ST 492)
Acquavella Galleries, Reno, Nevada (no. 682).
Claude Kechichian, Paris.
Private collection, Japan.
Private collection, Lisbon, by whom acquired from the above in 2005.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. I, 1901-1937, Paris, 2008, no. 533, p. 258 (illustrated).



Joan Miró, *Femme*, 1935. Harvard Art Museums/Fogg Museum, Gift of Mr. and Mrs. Alfred Jaretzki, Jr., 1965.



λ138 JOAN MIRÓ (1893-1983)

Tête d'homme (Head of a Man)

signed 'Miró' (lower right); signed 'Joan Miró.',
dated '12-1-35.' and titled (on the reverse)
oil and ripolin on board
41¾ x 29½ in. (106 x 75 cm.)
Painted on 12 January 1935

£700,000-1,000,000

\$1,200,000-1,600,000

€830,000-1,200,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, Reno, Nevada (no. 211).
Private collection, Japan, by whom acquired from
the above.
Private collection, Lisbon, by whom acquired from
the above in 2003.

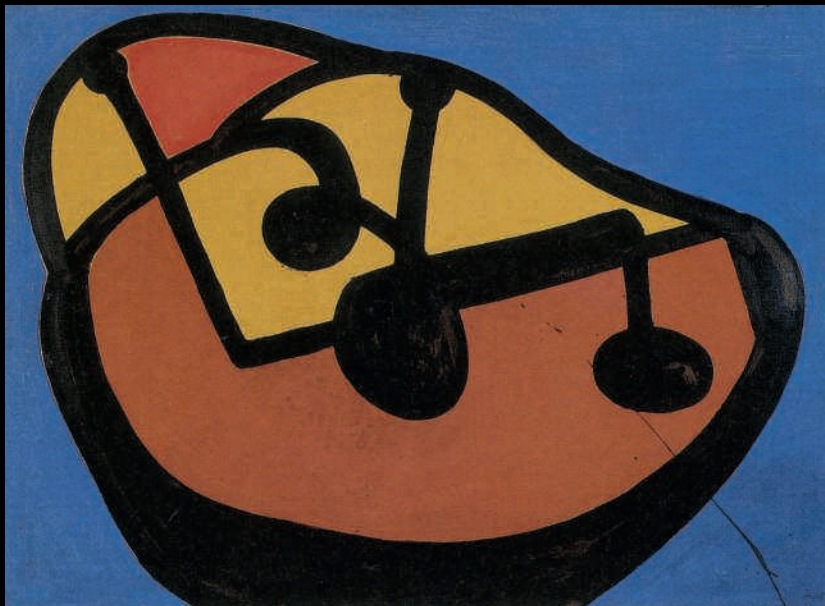
EXHIBITED:

Munich, Haus der Kunst, *Joan Miró*, March - May
1969, no. 43 (illustrated).
Washington D.C., Hirshhorn Museum and
Sculpture Garden, *Miró, Selected paintings*,
March - June 1980, no. 22, p. 71 (illustrated); this
exhibition later travelled to Buffalo, Albright-Knox
Art Gallery, June- August 1980, no. 22.
Yokohama, Yokohama Museum of Art, *Joan
Miró, Centennial Exhibition: The Pierre Matisse
Collection*, January - March 1992, no. 19, p. 67
(illustrated).
New York, Museum of Modern Art, *Joan Miró,
painting and anti-painting, 1927-1937*, November
2008 - January 2009, p. 168 (illustrated).

LITERATURE:

J. Dupin, *Miró*, London, 1962, no. 399, p. 531
(illustrated).
J. Dupin & A. Lelong-Mainaud, *Joan Miró,
Catalogue Raisonné, Paintings*, vol. II, 1931-1941,
Paris, 2010, no. 484, p. 123 (illustrated).





Joan Miró, *Tête d'homme*, 14 January 1935. Museo Nacional Centro de Arte Reina Sofía, Madrid.



Joan Miró, *Danseuse*, 9 January 1935. Sold, Christie's, London, 30 June 1999, lot 512 (£331,500).

Painted at a time of growing political unrest, *Tête d'homme* is a bright, bold reinforcement of Miró's belief in the profundity and joy of abstract painting, of the exuberance to be found in looping, luminescent colour. Executed on 12 January 1935, almost four years to the day after he announced his wish to 'assassinate' painting, this work shows a complete return to the free enjoyment of paint. The lessons of Miró's 1920s experiments with Surrealism are evident, with its automatic-influenced spontaneity, refined and made mature. It appears decidedly un-Surrealist with its painterly, textured appeal to pure colour with bright pinks and yellow on a dark blue ground, and a title which ties *Tête* to a sort of figuration, to reality, after a spell of using the more non-committal title 'peinture' in the early 1930s.

This is one of a group of four works on board from between 9 and 14 January 1935: *Femme Assise*, *Danseuse*, and two entitled *Tête d'homme* – one in the collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, the other being present lot. Behind this burst of action seems to be Miró's continued affection for the ballet, as the title of one of the series, *Danseuse*, suggests. He had completed a set of curtains, décor, costumes and objects for the 1932 Ballet Russes production *Jeux d'Enfants*, and was always to recall this project fondly, dreaming of 'uniting the movement of his lines to the plasticity of dancers, to the incessant metamorphosis of the figures formed through their combination' (Jacques Dupin, *Miró*, Paris, Flammarion, 2012, p. 169). In his sketchbooks of 1933 to 1935 these dreams of flowing lines are

realised while working towards a ballet named *Ariel*, based on a text by the Catalan poet J. V. Foix. Through 1933 and early 1934 Miró's work developed in spontaneous, multi-figure compositions, and these four large works seem to be the last evidence of his love of the vivacious arabesque for quite some time, focusing on a single, brave figure.

We can see this mini-series as two pairs: two men and two women. In contrast to the implied full-length portraits *Femme Assise* and *Danseuse*, the subjects of which seem to be floating lost amidst blue space, *Tête d'homme* and its sister work in the Reina Sofía occupy the entire picture, courageous, front-facing, and affirmative, maintaining fluidity in the line. They appear to be masters of space, powerful, unconfrontational and benevolent. Yet there is something menacing overhanging the 12 January's *Tête* – the vague shape of a human figure in black against pink – that offers the greatest insight of the four into Miró's mindset and the state of Spain.

Tête d'homme came at a crisis point for Miró. The Paris art market was not quite back on its feet having been hit by the global aftershocks of the 1929 Wall Street Crash, and Miró was moving away from avant-garde Parisian circles to spend more and more time in Spain, travelling between his beloved country retreat Mont-roig and his mother's house in Barcelona, where he had established a studio. This set him in the midst of the miasma surrounding General Franco, who had brutally crushed the 1934 miner's strike and anarchist/communist uprising in the North, with



Joan Miró in his studio, 3 rue François Mouthon, Paris 1931. Photo: Thérèse Bonney. Archive Successió Miró.

the threat of further brutality to come. For Miró, as Dupin notes, 'the political attitude of an artist was a simple matter: he must emphatically refuse all collusion with social or political forces that represent regression or servitude'; his 'work is itself a form of action; by its very nature it is on the side of the freedom of spirit and all other freedoms' (Dupin, *op. cit.*, p. 167). Therefore this growing force of evil was unacceptable to dignity and humanity. Against this backdrop of political tension, the production of his ballet *Ariel* was cancelled.

The artist's initial response were his 'savage paintings', starting in October 1934 consisting of violently deformed figures in garish, stark colours, which continued until 1938. In retrospect, *Tête d'homme* seems like an oasis, a beautiful swansong of the bright world about to be engulfed. It has a primal spontaneity and joy, of a last, almost preventative, leaping of the spirit.

Miró was under no illusions as to the terror ahead, but he believed in the power of painting. Speaking to Georges Duthuit in 1936, Miró reiterated his belief in the profound reality, the raw power, of his own form of abstraction: 'As if the marks I put on a canvas did not correspond to a concrete representation in my mind, did not possess a profound reality, were not part of the real itself!' (Miró, quoted in G. Duthuit, 'Where are you Going Miró?', pp. 149–155, M. Rowell, ed., *Joan Miró, Selected Writings*, Boston, 1986, p. 150–151).

Tête d'homme is a testament to this sensual, concrete approach.

Painting is not merely a 'creation' for Miró, or an 'abstraction' from reality. Rather, his work is real in its truest sense – the painting of something profound, the 'secret laws of life and growth', reduced to 'summary, emphatic signs' (Dupin, *op. cit.*, p. 191; p. 189). Against the savage paintings and pastels, with their lurid, terrifying death masks and contorted figures, Miró sets the hopeful, lyrical light of the present lot. Not as an escape into 'pure form', but as a real, emphatic marker, a bulwark against savagery. Summoning his Surrealist heritage in the ability to concretise the insightful dream, Miró brings a kind of shield against ruin. Although aware of the growing dark – hinted at in the hanging, almost anthropomorphic shape – Miró still paints with solid, block, light colours, not as an escape into abstraction but as its opposite: the presentation of life.

Although the world descended into dark, the light never left Miró. In four sketchbooks dated 1964 and 1965 he resurrected *Ariel*, large sections of which hark back to the style of 1933–1935. Miró entrusted these notebooks to his friend and biographer Jacques Dupin to be choreographed. In the late 1960s and 1970s Miró's *oeuvre* begins to explode with works not dissimilar to the present lot, though now often incorporating the bird as a symbol of freedom and weightlessness, as in *Femme et oiseaux dans la nuit*, 1968, sold at Christie's King Street in 2010. The eventual ballet, with the wonderfully apt title *L'Uccello Luce*, opened on 25 September 1981 at the *Teatro La Fenice* in Venice. After a long wait, the power of *Tête d'homme* had triumphed.

λ139 JOAN MIRÓ (1893-1983)

Peinture (Painting)

signed 'Miró' (centre right)
oil, tempera, brush, pen and ink and pencil on board
30 x 25¾ in. (76.5 x 65.5 cm.)
Painted in 1935

£2,000,000-3,000,000

\$3,300,000-4,900,000

€2,400,000-3,500,000

PROVENANCE:

Georges Hugnet, Paris, by whom acquired directly from the artist.

Galerie Matignon, Paris.

Galerie Michael Haas, Berlin.

Welle Collection, Paderborn.

Private collection, Japan.

Private collection, Lisbon, by whom acquired from the above in 2006.

EXHIBITED:

Madrid, Sala de Exposiciones de la Fundación la Caixa, *Ver a Miró, La irradiación de Miró en el arte Español*, April - June 1993, p. 95 (illustrated);

this exhibition later travelled to Barcelona, Centre Culturel Fundació la Caixa, June - August 1993, and Gran Canarias, Centro Atlantico de Arte Moderno, September - October 1993.

Paris, Didier Imbert Fine Art, *Maîtres Espagnols*, 1995.

Kwangju, Korea, Museum of Contemporary Art, *Art as witness, First Biennale of modern and contemporary art*, September - November 1995, pp. 42-43 (illustrated).

Paris, Musée national d'art moderne, Centre Georges Pompidou, *Face à l'histoire, 1933-1996, engagement, témoignage, vision*, December 1996 - April 1997, p. 181 (illustrated; titled 'L'Époque').

Dusseldorf, Museum Kunst Palast, *Joan Miró, snail, woman, flower, star*, July - October 2002, no. 38, p. 235 (illustrated p. 170).

Ferrara, Palazzo dei Diamanti, *Miró, la terra*, February - May 2008, no. 22, p. 139 (illustrated).

Madrid, Museo Thyssen-Bornemisza, *Miró: earth*, June - September 2008.

Palma de Mallorca, Fundació Pilar i Joan Miró, *Joan Miró, evocació de la imatge femenina*, December 2008 - March 2009, p. 105 (illustrated); this exhibition later travelled to Valencia, Fundació Bancaja, March - June 2009.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné*, vol. II, 1931-1941, Paris, 2000, no. 502, p. 138 (illustrated).





Joan Miró, *Femme*, 1934. The Museum of Modern Art, New York.



Joan Miró, *Personnages devant la nature*, February 1935. The Louise and Walter Arensberg Collection, Philadelphia Museum of Art, Philadelphia.



Joan Miró, *Tête d'homme*, 1935. Musée national d'art moderne, Centre Georges Pompidou, Paris.

With its searing, hallucinatory expressionism, *Peinture* ranks among Joan Miró's fascinating series of 'savage paintings', in which the artist's gave free rein to his most ferocious visual instincts. Executed in 1935, the work depicts a strange, threatening vision, to which fluorescent colours add a febrile atmosphere. As malleable as the viscous, colourful substance they inhabit, a group of mutant creatures is caught in a frenzy of sexual confrontation: threatening spiky forms are alternated with more phallic protuberances. Using smoother brushwork, Miró draws the viewer's attention to the swollen red sex of the creature in the middle, turning the symbol into the emotional fulcrum of the scene: a pair of menacing white teeth looms not far from it, while a black form separates it from the white phallic tale of the creature on the right. It is euphoria at its most threatening: communal and yet deeply self-interested. As Miró's friend and authority Jacques Dupin observed, works such as *Peinture* appears as the transpositions of the erotic delirium of the Comte de Lautréamont's *Chants du Maldoror* into Miró's universe, enacted by a multitude of his whimsical creatures (J. Dupin, *Miró*, Paris, 2012, p. 191).

Remarkable for its effect of dense, iridescent passages of colours, *Peinture* followed Miró's celebrated 1934 series of pastel drawings, foreseeing the series of 'savage paintings' on copper and masonite which the artist executed between 1935 and 1936. During the summer of 1934, Miró had executed a group of fifteen pastels, each illustrating menacing creatures with swelling bodies and protruding lumps. Exploiting the softness of the pastel, Miró had brought them to life with swift changes of bright colours, which emphasised the anomalous conformations of the bodies, heightening the alluring aggressiveness of their beings. Executed in oil on board, *Peinture* seems to transpose the effects Miró had so perfectly mastered in pastel into the realm of painting: built through contrasting layers, the colours merge and resonate one with the other, free-floating outside the figures' contours to construct on the surface a palpable, rich texture. Dupin observed: 'The first paintings on cardboard in 1935 are an extension from the pastels, but in oil the figures acquire dramatic heightening, appear in madder light, are more aggressive as presences' (*Ibid.*, p. 189). Although the brightness of the colours – and their dissociation from forms – would endure in Miró's 1935-1936 series of works on copper and masonite, the expressionist use of texture and brushwork displayed in *Peinture* seems to remain quite unique to this one work.

Although evoking a marvellous world of fantastic creatures, Miró's savage paintings – and *Peinture* among them – were deeply rooted in the distressing events Miró's native Spain was undergoing at the time. In 1935, during a period that would be later called the *bienio negro* (black biennial), tensions and violence were growing under the right-wing-influenced government of the Second Spanish Republic. In 1934, only a year before Miró painted *Peinture*, the government, guided by General Francisco Franco, had ferociously suppressed a miners' uprising in Asturias: Spain was precariously close to Civil War, which eventually erupted in July 1936. Although rooted in the artist's unconscious, works such as *Peinture* resonate with alarming premonitions of the violence of the period. Yet they remain in their essence self-referential, developing further that artistic universe that had populated Miró's art since the beginning of his career. As Yves Bonnefoy affirmed, Miró's creatures 'are not the kind of monsters that we are ready to see in other men, supposed to be evil and denounced by us as such (...) Miró's monsters come straight from his soul – they are in fact the dark part of every human soul, that well which he did not hesitate to uncover with his system of symbols' (Y. Bonnefoy, *Miró*, London, 1967, p. 22).



The paintings on masonite

Summer 1936

The present collection contains six of the twenty-seven paintings on masonite that Joan Miró created during the Summer of 1936, at the point of the outbreak of the Spanish Civil War. This group of works, several of which are in museum collections, is filled with a raw energy: Miró has used a variety of materials and gestures to create frantic signs; these are made all the more visceral by the warm glow of the rough, man-made background.

For some of the *Peintures*, as these pictures were all titled, Miró would paint on the smoother surface, for others turning the masonite around in order to have an even more textured backdrop upon which to work. The rough-hewn quality of both sides resulted in a range of gestural effects that was only underscored by the incredible range of materials that Miró used to create the pictures, including casein, tar and sand as well as oil paints. Indeed, several of them also incorporate stones which have been encrusted into the surface, bound within the paint, allowing the motifs to burst from the picture surfaces and thereby continuing Miró's exploration of different elements of *bricolage* and collage.

Looking at the surfaces of the masonite works in this collection, it becomes clear that they are a league away from the earlier, smaller pictures on the same support that Miró had created at the beginning of the year. In those previous pictures, he had used a range of colours to produce detailed, gem-like works packed with figures and monsters. Detail and precision reigned, as they did also in the simultaneous paintings he was making on copper. Those pictures contained figures and visions that were in part inspired by Miró's general sense of impending doom: he was living in Spain as it slid towards the Civil War. While unsure of quite what cataclysm was about to erupt, Miró was sure that a cataclysm would nonetheless come. It did so in July 1936, at the

beginning of the Summer during which the paintings on masonite were painted. Miró's awareness of all this was all the sharper because he was living in his native Catalonia, which was one of the great flashpoints of the conflict, not least because Catalan autonomy was a major source of disagreement between the left- and right-wing parties with which the sides became associated.

Now that the Spanish Civil War had begun, Miró devoted himself to his paintings on masonite, which are filled with torrid passages of paint and other material. This was in stark contrast to the controlled conflict in the earlier masonite pictures. Now, Miró appeared to be attacking the entire process of representation, taking his own visual language and disassembling it. As he himself said,

'Looking at the masonite *Peintures* from the summer of 1936, you can see that I had already reached a very dangerous impasse from which I saw no possible way out. - the war broke out in July 1936 and made me interrupt my work and close myself into my spirit; the premonitions I had that summer and the need to keep my feet on the ground by using realism took shape in Paris with the still life of a shoe' (Miró, quoted in R.S. Lubar, 'Paintings on masonite', pp. 200-13, A. Umland, *Joan Miró: Painting and Anti-Painting 1927-1937*, exh. cat., New York, 2009, p. 205).

With that still life, which was painted the following year and is now in the Museum of Modern Art, Miró created a work that had a mysterious sheen in its depiction of the objects on display, for instance the apple, the old shoe and the bottle. By 1937, the explosive energy and outburst of the paintings on masonite had already passed, ceding its primacy to the return of detail. However, while there is a huge contrast between the treatments of the pictures on masonite and *Nature morte au vieux soulier*,



Lot 140



Lot 141



Lot 142

they in fact share a certain reliance on preparation. Preliminary drawings exist relating to almost all of the paintings on masonite, even though clear differences emerged between the initial compositions and the reality of the larger works - as Miró himself explained, 'I did paintings that were far less geometrical than the drawings, because you understand, when I went on to the picture I worked with enamel paints, sand, substances of some thickness, and the medium conditioned the execution, making me deviate from the original plan' (Miró, quoted in G. Picon, *Joan Miró: Catalan Notebooks*, London, 1977, p. 101).

Many of the drawings that provided the foundations for the paintings on masonite dated from 1932, when Miró had helped Léonide Massine in the artistic direction of the ballet, *Jeux d'enfants*. Now, some of the mixed media techniques used in his design found themselves revived in the paintings on masonite, with their varied surfaces. In addition, ideas from his 1932 sketchbook relating to *Jeux d'enfants* found themselves gaining a new incarnation: he revisited themes used in that ballet, exploring them on the blank pages of the four year-old sketchbook. A case in point is the motif of the *amoureux en extase*, as identified in an annotation accompanying a sketch that had been drawn on a scrap of newspaper alongside colour directions for the costumes. A later sketch saw the formulation of the same motif which was then repeated with elegant and eloquent simplicity in *Peinture* (D&L;533). There are clear differences between the sketched out figures; however, they retain the contrast of forms that harks back to *Jeux d'enfants*, not least the phallic shape of the male lover and the circle at the centre. These are motifs that carry through several of the paintings on masonite; indeed, in one of the pictures, breasts, a phallus and the womb-like target are repeated, many of them in small bubbles (D&L;534). Elsewhere, other figures also appear, some of them more coherent than

others. It was only too apt that Miró should have turned to *Jeux d'enfants* for inspiration, as in some of his works from this group, he even used pictures made by his young daughter as sources, albeit none of the ones in this collection.

Miró planned to show the paintings on masonite in Paris before sending them to his New York-based dealer, Pierre Matisse. Showing his own acknowledgement of their importance, he wrote to Matisse with information about delivery:

'I'll be finished around October 15 with the paintings that make up this summer's stage. There will be 26 in all, in a 108 x 78 format, on masonite, which is a very solid material. These paintings are very powerfully expressive and have a great material force. I think I'll be able to take them to Paris myself toward the end of October and send them on to New York right after that' (Miró, quoted in *Joan Miró: 1893-1983*, exh. cat., Barcelona, 1993, p. 327).

It seems he was able to show a number of these works in Paris for a night, where they were fêted by supporters of the Republican cause: he wrote to a friend that when they were exhibited, there were 'Sardana dances in honour of Spain and Catalonia' (Miró, quoted in M. Daniel & M. Gale, 'The Tipping Point: 1934-9', pp. 73-91, Daniel and Gale, ed., *Joan Miró: The Ladder of Escape*, exh. cat., London, 2011, p. 85). Their raw, defiant energy was a clarion call for Miró's native Catalonia, which had ushered them into existence. Miró was in Paris, having left Spain, which ultimately he avoided for the duration of the Civil War, spending his time instead in the French capital, where he promoted the Republican cause in various ways, not least through helping to create a vast painting on celotex panels to be installed in their Spanish Pavilion, alongside the mercury fountain made by his friend Alexander Calder, and now housed in the Fundació Joan Miró in Barcelona, and Pablo Picasso's *Guernica*.



Lot 143



Lot 455 (Impressionist and Modern Art Day Sale, 5 February 2014)



Lot 454 (Impressionist and Modern Art Day Sale, 5 February 2014)

λ140 JOAN MIRÓ (1893-1983)

Peinture (Painting)

signed 'Miró' (lower left); signed 'Joan Miró', dated 'été 1936' and titled (on the reverse)

oil, casein, tar and sand on masonite

30¾ x 42½ in. (78 x 108 cm.)

Painted in Summer 1936

£700,000-1,000,000

\$1,200,000-1,600,000

€830,000-1,200,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada (no. 525).

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, by whom acquired from the above in 2003.

LITERATURE:

J. Dupin, *Joan Miró, Life and Work*, London, 1962, no. 462, p. 536 (illustrated).

P. Gimferrer, *The roots of Miró*, New York, 1993, no. 556, p. 361 (illustrated, titled 'Painting on masonite').

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. II, 1931-1941, no. 539, p. 165 (illustrated).



Joan Miró, *Peinture*, 1936. Art Institute of Chicago, Chicago. Gift of Florene May Schoenborn and Samuel A. Marx, 1950.



λ141 JOAN MIRÓ (1893-1983)

Peinture (Painting)

signed 'Miró' (upper left); signed 'Joan Miró.', dated 'été 1936.' and titled (on the reverse)
oil, casein and tar on masonite
30% x 42% in. (77.8 x 107.8 cm.)
Painted in summer 1936

£1,000,000-1,500,000
\$1,700,000-2,400,000
€1,200,000-1,800,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, Reno, Nevada (no. 521).
Private collection, Japan, by whom acquired from
the above.
Private collection, Lisbon, by whom acquired from
the above in 2003.

EXHIBITED:

Ferrara, Palazzo dei Diamanti, *Miró, la terra*,
February - May 2008, no. 26, p. 143 (illustrated).
Madrid, Museo Thyssen-Bornemisza, *Miró: earth*,
June - September 2008.
New York, Museum of Modern Art, *Joan Miró*,
painting and anti-painting, 1927-1937, November
2008 - January 2009, pl. 106, p. 236 (illustrated
p. 211).

LITERATURE:

C. Greenberg, *Miró*, New York, 1948, p. 78,
illustrated pl. XL.
J. Dupin, *Miró, Life and work*, London, 1962, no.
455, p. 535 (illustrated).
J. Dupin & A. Lelong-Mainaud, *Joan Miró*,
Catalogue raisonné, Paintings, vol. II, 1931-1941,
Paris, 2000, no. 535, p. 162 (illustrated).



Joan Miró, *Peinture*, Summer 1936. Nagasaki Prefectural Art Museum, Nagasaki.



λ142 JOAN MIRÓ (1893-1983)

Peinture (Painting)

signed 'Miró' (upper right); signed 'Joan Miró', dated 'été 1936' and titled (on the reverse)

oil, casein, rock and sand on masonite

30% x 42% in. (77.9 x 107.8 cm.)

Painted in Summer 1936

£600,000-900,000

\$980,000-1,500,000

€710,000-1,100,000

PROVENANCE:

Galerie Maeght, Paris.

Galería Theo, Madrid.

Galerie Urban, Paris.

Private collection, Japan.

Private collection, Lisbon, by whom acquired from the above in 2003.

EXHIBITED:

Basel, Kunsthalle, *Joan Miró*, March – April 1956, no. 42.

London, Tate Gallery, *Joan Miró, Painting, sculpture and ceramics*, August - October 1964, no. 144; this exhibition later travelled to Zurich, Kunsthhaus, October - December 1964.

Knokke-Heist, Casino Communal, *XXIVe Festival belge d'été, Joan Miró*, June - August 1971, no. 24, p. 41 (illustrated; titled 'Peinture sur masonite').

Venice, XXXVII Biennale di Venezia, June – Octobre 1976, no. 944.

Madrid, Galería Theo, *Joan Miró*, May - June 1978, illustrated.

Barcelona, Galería Theo, February 1987, no. 11. Ferrara, Palazzo dei Diamanti, *Miró, la terra*, February - May 2008, no. 24, p. 141 (illustrated).

Madrid, Museo Thyssen-Bornemisza, *Miró: earth*, June - September 2008.

New York, Museum of Modern Art, *Joan Miró, painting and anti-painting, 1927-1937*, November 2008 - January 2009.

LITERATURE:

J. Prévert & G. Ribemont-Dessaignes, *Joan Miró*, Paris, 1956, p. 141.

J. Dupin, *Miró, Life and Work*, London, 1962, no. 471, p. 536 (illustrated).

M. Bucci, *Miró*, Barcelona, 1970, no. 19 (illustrated).

M. Rowell, *Joan Miró, Peinture = poésie*, Paris, 1976, p. 66 (illustrated).

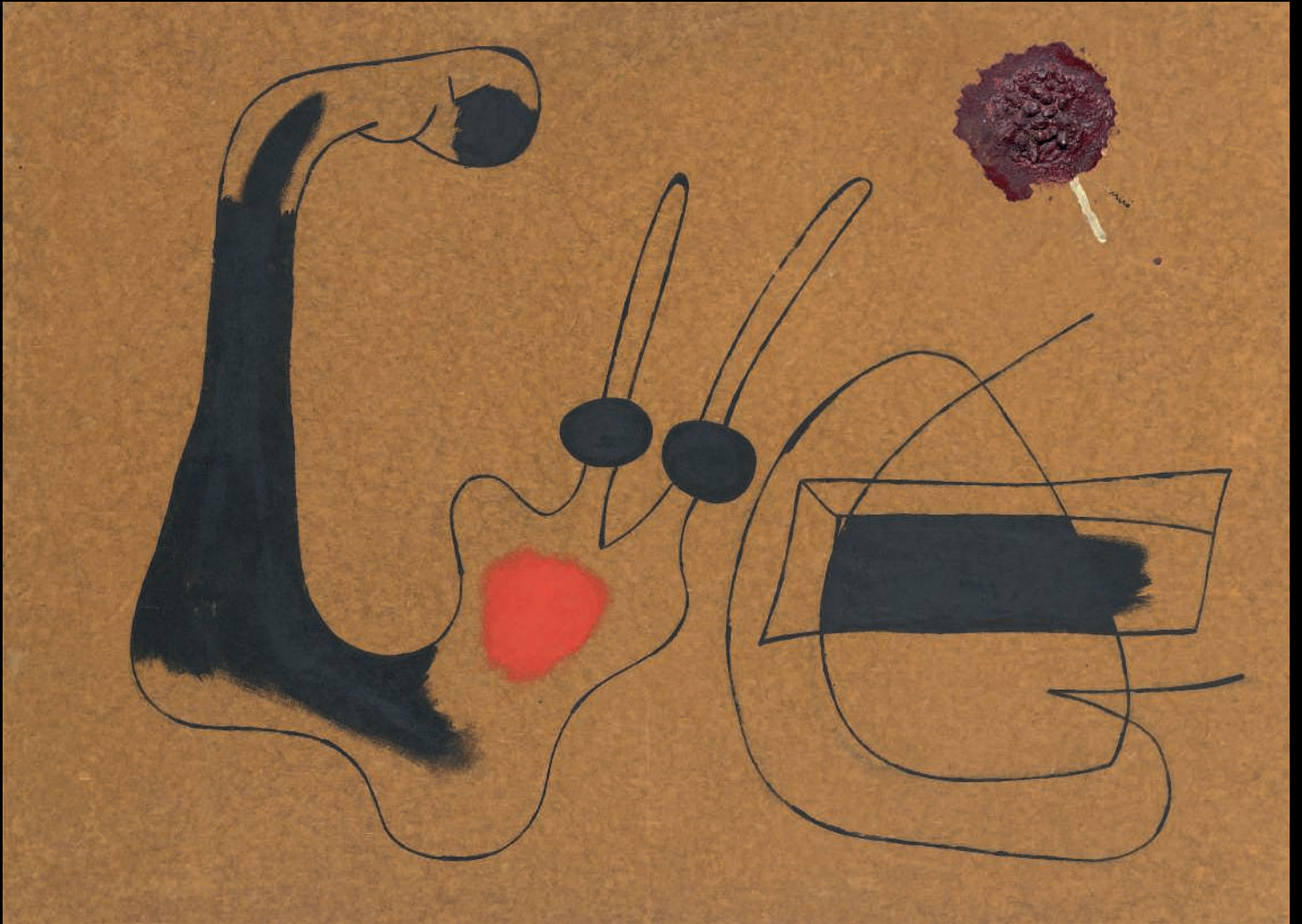
R. Penrose, *Joan Miró*, Paris, 1990, no. 59, p. 86 (illustrated).

P. Gimferrer, *The Roots of Miró*, Barcelona, 1993, no. 569, p. 362 (illustrated).

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné*, Paintings, vol. II, 1931-1941, Paris, 2000, no. 532, p. 160 (illustrated).



Joan Miró with *Figures in front of a Metamorphosis*, Paris 1936.
Photo: A.E. Gallatin. Archive Successió Miró.



λ143 JOAN MIRÓ (1893-1983)

Peinture (Painting)

signed 'Miró' (centre); signed 'Joan Miró', dated 'été 1936' and titled (on the reverse)

oil, casein, sand and rock on masonite

30¾ x 42¾ in. (78 x 107.7 cm.)

Painted in Summer 1936

£500,000-700,000

\$820,000-1,100,000

€600,000-830,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, New York.

Private collection. Japan.

Private collection, Lisbon, by whom acquired from the above in 2005.

EXHIBITED:

Yokohama, Yokohama Museum of Art, *Joan*

Miró, Centennial Exhibition: The Pierre Matisse

Collection, January - March 1992, no. 27

(illustrated p. 75).

New York, Museum of Modern Art, *Joan Miró,*

Painting and Anti-Painting 1927-1937, November

2008 - January 2009, no. 2008.1045.

LITERATURE:

S. Takiguchi, *Miró*, Tokyo, 1940, p. 43 (illustrated upside down).

J. Dupin, *Miró, Life and Work*, London 1962, no. 465, p. 536 (illustrated).

P. Gimferrer, *The Roots of Miró*, Barcelona, 1993, no. 561, p. 219 (illustrated fig. 376, p. 218).

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. II, 1931-1941, Paris, 2000, no. 534, p. 162 (illustrated).



Joan Miró, *Peinture*, 1936. Fundació Joan Miró, Barcelona



λ144 JOAN MIRÓ (1893-1983)

Signes et figurations (Signs and Figurations)

signed 'Miró' (lower left)
oil on tarred and sanded paper
38⁷/₈ x 48³/₄ in. (98.8 x 124 cm.)
Executed in 1936

£500,000-700,000

\$820,000-1,100,000

€600,000-830,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, Reno, Nevada (no. 2128).
Private collection, Japan, by whom acquired from the above by 1993.
Private collection, Lisbon by whom acquired from the above in 2006.

EXHIBITED:

Barcelona, Fundació Joan Miró, *Impactes, Joan Miró 1929-1941*, November 1988 - January 1989, no. 48, p. 126 (illustrated p. 80); this exhibition later travelled to London, Whitechapel Art Gallery, February - April 1989.
Yokohama, Yokohama Museum of Art, Joan Miró, Centennial Exhibition: The Pierre Matisse Collection, January - March 1992, no. 24 (illustrated p. 73).
Barcelona, Fundació Joan Miró, *Joan Miró 1893-1993*, April - August 1993, no. 133, p. 318 (illustrated p. 319).

LITERATURE:

J. Dupin, *Joan Miró, Life and Work*, London, 1962, no. 436, p. 534 (illustrated).
P. Gimferrer, *The roots of Miró*, New York, 1993, no. 652, p. 367 (illustrated).
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. II, Paris, 2000, 1931-1941, no. 519, p. 151 (illustrated).

Against a warm, textured background, a cluster of ciphers in black paint are arranged, lending them a vivid intensity that is accentuated by their scale. Joan Miró's *Signes et figurations* was painted in 1936 and belongs to a rare group of works that he created during that period, using tarred paper which was coated in sand as a support, working in black paint to create a vivid range of signs upon the surface. The sandy texture of the tarred paper lends a sense of roughness and also of physicality; it tethers the pictures to the world of sensation, to the urban realm, and to graffiti; indeed, Miró himself referred to these works as 'tar-paper graffiti' (Miró, quoted in J. Dupin, *Miró*, Barcelona, 1993, p. 198). This connection with graffiti is reinforced by the glyphs themselves: here, a line, a cross, an oval and two pieces of what appears to be writing. Like the 'word' at the bottom, these oscillate on the brink of legibility and meaning, and are made all the more poignant and potent because of it. They become universal symbols, tapping into the flow of imagery that can trace its history back to the first human desire to

scrawl upon a surface, and are therefore raw expressions of communication. Discussing this small series of works, Dupin himself wrote in terms that reflect the artist's focus on the immediacy of graffiti and its relevance to Miró:

'For Miró graffiti are the necessary and purely graphic counter-point to the relative lethargy of painting and its structured space. As at Lascaux, or at Altamira, on a wooden shutter, or on the slate of a public urinal, the brutal confrontation between a gesture and a surface explodes the primitive sign, the sign's primacy, and the materiality of the trace. Colour modulation is replaced by grittiness, by surface resistance, its tar and sand, its gummy, grainy texture, which attract, upset, and arouse the painter's hand, before finally - which means, in the first instant of action - forcing the flash of improvisation. Certain graffiti yield a figure, or embryonic figures, letters, numerals, crosses, graphs, or schema - and sometimes they yield nothing. In the end, it is the violence itself, the peremptory evidence of the inscriptions that matters' (*ibid.*, pp. 198-99).

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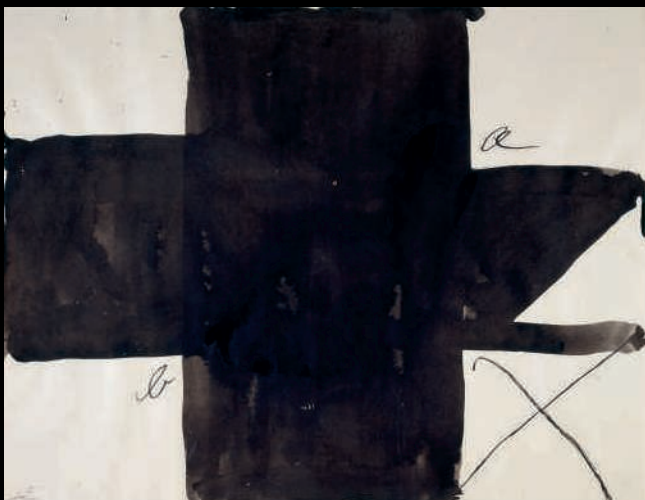
سید



Horses and deer from the Caves at Altamira, c. 15000 BC



Brassaï, *Miró devant un graffiti*, 1955. Private Collection.



Antoni Tàpies, *Croix noire sur ab*, 1975. Musée national d'art moderne, Centre Georges Pompidou, Paris.

Towards the end of 1935, the year before *Signes et figurations* was painted, Miró had created a string of works on paper of the same title, often featuring compositions that were later echoed in the smaller number of pictures on tarred paper such as this. In addition, despite the seeming brutality and force of the gestures that have resulted in the image in this picture, Miró created preparatory drawings for some of these: there is a sheet in the Fundació Joan Miró that shows the same elements as are displayed in *Signes et figurations*, albeit in a slightly different arrangement, with the cross on its side.

The existence of that drawing demonstrates the fact that in many of Miró's works, the impression of spontaneity was deceptive. Although there were often pictures that were the result of an immediate and visceral sense of inspiration or movement, Miró was also a great planner and composer. Even some of his most seemingly gestural pictures, which appear to be the product of one enlightened, chance-driven moment, can be revealed to be based strongly upon preparatory images. This is the case in *Signes et figurations*: although the picture gives the impression of being like graffiti, and therefore the product of a set moment in time, it is in fact a scaled-up variation upon that earlier design.

The preparatory drawing is all the more intriguing because of the rotation of the cross that has occurred between its creation and the final appearance of *Signes et figurations*. Where initially it was on its side, now it has essentially become a crucifix, a symbol all the more potent in the run-up to the Spanish Civil War. This work was created while Miró was in Spain, where he found himself when the conflict did finally erupt. He had been plagued with worries and anxieties about the general crescendo of tension during this period, fearing some cataclysmic development. There is an air of protest and of the manic to *Signes et figurations* and its deliberately dumb symbols, as though the protests and demonstrations that were being held throughout Spain had broken out upon this picture surface.

This was a time of political turmoil in Spain, where he was living, and especially in his native Catalonia. The switch from one extreme form of government to another had created massive instability. Republicans had been in power briefly from the early 1930s and had managed to sever the heavily-entrenched ties between Church and State as well as introducing autonomy for Catalonia; however, in 1933, they had been replaced by a right-wing government which had immediately tried to rescind the reforms. They in turn were replaced in 1936 by another republican-led coalition, whose shambolic turn in power, undermined by their own ranks and those of the opposition, would ultimately prompt the military uprising led by General Franco, marking the beginning of the Spanish Civil War. In *Signes et figurations*, then, this cross may serve as a hint at the emptiness of the Church's powers, it may serve as a prelude to the grave markers that would be needed because of the impending conflict, but it may be a figure or a mere marker. With its reliance on open-ended yet pointed symbols such as the cross in particular, its backdrop of political protest and also its use of textured materials, *Signes et figurations* can be seen to foreshadow the works of another Catalan artist, Antoni Tàpies, showing Miró's enduring influence on his compatriots.



λ145 JOAN MIRÓ (1893-1983)

Le chant des oiseaux en automne (Birdsong in Autumn)

signed 'Miró' (lower right); signed 'JOAN MIRÓ', dated 'IX-1937' and titled (on the reverse)

oil on celotex

48 x 35 7/8 in. (122 x 91 cm.)

Painted in September 1937

£1,500,000-2,500,000

\$2,500,000-4,100,000

€1,800,000-3,000,000

PROVENANCE:

Galerie Pierre, Paris.

Galerie Urban, Paris.

Private collection, Japan.

Private collection, Lisbon, by whom acquired from the above in 2005.

LITERATURE:

J. Dupin, *Joan Miró, Life and Work*, London, 1962, no. 476, p. 537 (illustrated p. 328).

P. Gimferrer, *The Roots of Miró*, Barcelona, 1993, no. 1993, no. 660, p. 367 (illustrated).

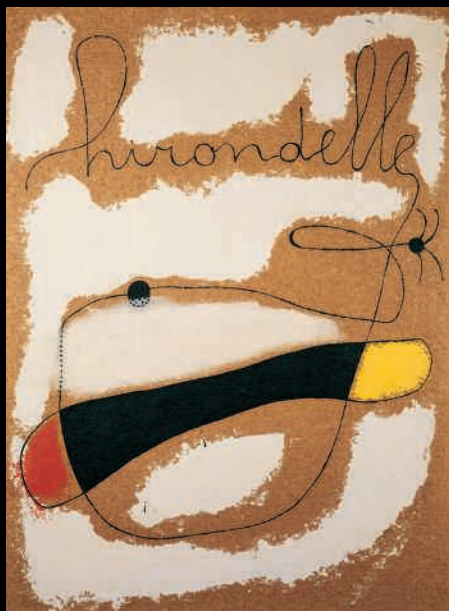
J. Dupin, *Miró*, Paris, 1993, no. 238, p. 215 (illustrated).

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. II, 1931-1941, Paris, 2000, no. 566, p. 184 (illustrated).

Le chant des oiseaux en automne

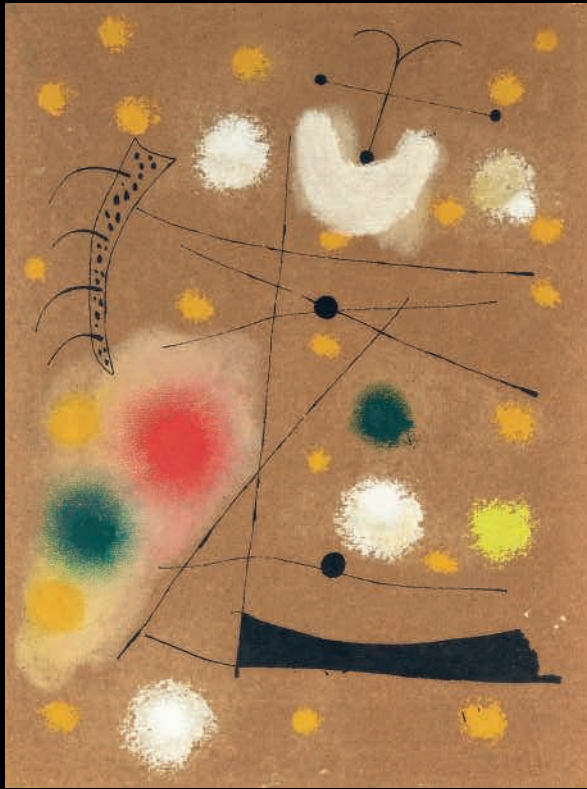
belongs to a series of works on celotex Joan Miró executed in 1937. Poetically evoking a flock of birds' salutation to the burgeoning autumn, the work appears as an assemblage of organic and geometric forms, which have thrived next to the colours of the sky, white and blue. Their beaks uplifted, the birds send the sinuous lines of their chant into the air, shaping the very form of the azure. A call to nature and its cycle, *Le chant des oiseaux en automne* also exemplifies Miró's resourceful and surprising use of signs, as the artist would affirm in 1948: 'For me a form is never something abstract; it is always a sign of something. It is always a man, a bird, or something else. For me painting is never form for form's sake' ('Joan Miró; Comment and Interview, by James Johnson Sweeney. In *Partisan Review* New York, February 1948', pp. 207-211, in M. Rowell, (ed.), *Joan Miró: Selected Writings and Interviews*, London 1987, p. 207).

Executed on celotex, *Le chant des oiseaux en automne* illustrates Miró's insatiable curiosity in exploring various media, which in the 1930s lead the artist to paint on a series of surprising and unusual supports. Between 1935 and 1936, Miró had painted on masonite, copper, tar paper and even cement. Following those

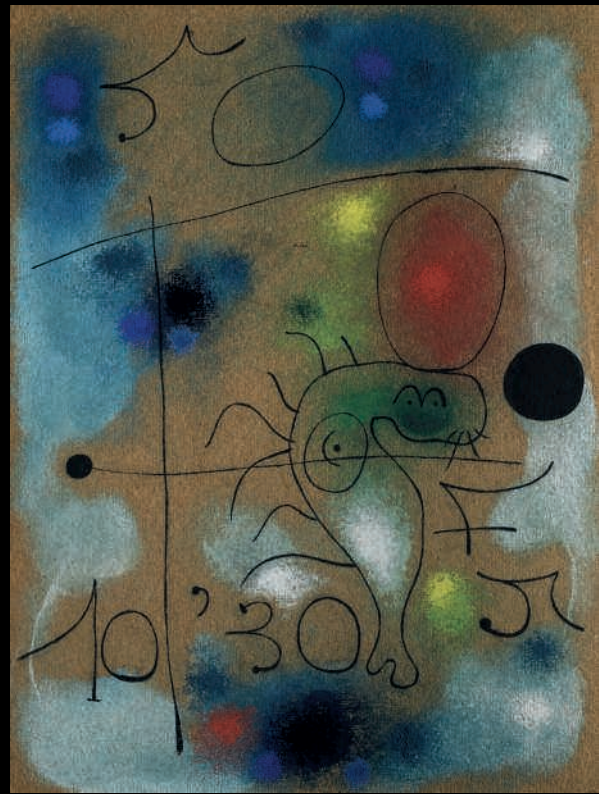


Joan Miró, *Painting ("hirondelle")*, 1937. Museo Nacional Centro de Arte Reina Sofía, Madrid.





Joan Miró, *Peinture*, 1937. Sold, Christie's, London, 7 February 2005, lot 69.



Joan Miró, *Le Cirque*, September 1937. Meadows Museum, Southern Methodist University, Dallas.

experiments, *Le chant des oiseaux en automne* adds another material to the artist's plethora of daring essays, introducing a more delicate counterpart to the works on masonite: more finely textured, celotex allowed for a more graphic dimension in Miró's inventions. As an artist, Miró attached great importance to the medium and to the essence of the material. The tactile and visual property of the support played a great role in the free runs of inspiration that initiated each of Miró's works of art. In 1951, Miró stressed this idea: 'It's the medium that directs everything. I am against all intellectual research – anything that is preconceived and dead' ('Interview with Georges Charbonnier. French National Radio, 1951', pp. 217-224, *Ibid.*, p. 219). Spurred by Miró's encounter with celotex, *Le chant des oiseaux en automne* is the recording of a poetic dialogue between the artist's mind and the unpredictable turns which the material imposed on the artist's brush.

Medium, however, was not the only source of inspiration for *Le chant des oiseaux en automne*. The series of six works on celotex to which the picture belongs was indeed inspired by other accidental encounters. Miró's friend Jacques Dupin relates that the artist used some 'notes culled from the street' as starting point for his inventions (J. Dupin, *Miró*, Paris, 2012, p. 216). Perhaps inspired by graffiti – Miró was fascinated by these anonymous signs left on the city's walls – *Le chant des oiseaux en automne* recreates the spontaneity and the immediacy of a children's scribble, urging to communicate with synthetic symbols the complexity of a narrative. Miró's search into the language of children and into the inhibited expression of graffiti signs was akin to the interests of the Surrealists. Intrigued by the anonymous language left by the city on its own walls, the Surrealist photographer Brassäi had started to photograph graffiti

in the 1930s, carrying out the project over thirty years. Some of his graffiti photographs were published by the Surrealists in *Minotaure* in 1933. Perhaps as a homage to their shared fascination for graffiti, in 1955 Brassäi photographed Miró in front of graffiti in the streets of Barcelona. Transforming the involuntary scribbles of the city into an image evoking nature, *Le chant des oiseaux en automne* is an example of Miró's great affinity for signs and of his intuitive talent for creating new visual languages, rich in resonances and meanings.

Within Miró's works of 1937, *Le chant des oiseaux en automne* strikes for its lyrical connotations and for the lively innocence of its signs. The artist's work from the second half of the 1930s, in fact, was marked by the appearance of terrifying deformation and threatening creatures: Miró's free flowing lines seemed to be constantly driven by dark, unsettling forces. Within this context, the series of works on celotex and *Le chant des oiseaux en automne* in particular presents an unexpected joyful moment, characterised by an 'extreme gentleness' (*Ibid.*, p. 216). As Dupin defined them, 'They are a sort of a lull in the fighting and exhibit an unexpected incantatory power and a delicate simplicity' (*Ibid.*, p. 216). In 1937 Miró was living in Paris, where he had taken refuge when the Spanish Civil War had erupted the year before. He had thus returned to his second homeland as an exile, sensitive to the echoes of the war. It is not surprising to discover that the fragile calm expressed in works such as *Le chant des oiseaux en automne* would not to last: as Dupin wrote, 'these celotex works (...) were born in a moment of calm that intervened between Miró's most painful works and an outburst of gouaches and drawings still to come, in which violent moods and formative invention will once again predominate' (*Ibid.*, p. 216).



λ146 JOAN MIRÓ (1893-1983)

Untitled

signed 'Miró' (lower right); signed and dated 'JOAN MIRÓ. mai 1937' (on the reverse)

gouache, pen and ink on paper laid onto card

18¾ x 22⅞ in. (47.5 x 56.2 cm.)

Executed in May 1937

£200,000-300,000

\$330,000-490,000

€240,000-350,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, New York.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, by whom acquired from the above in 2005.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné*, vol. I, 1901-1937, no. 738, p. 349 (illustrated).

Joan Miró created *Untitled* in May 1937, towards the beginning of what had essentially become a period of exile in Paris during the Spanish Civil War. The picture shows a group of vigorously-rendered figures, the lines threading their ways between exploding puffs of white gouache. There is a vivid contrast between the delicate, near-calligraphic black lines and the dabs of white that reveal Miró's continued fascination with his materials, and his ability to let them suggest a means of progressing with his image: process and gesture are lent a vivid primacy in *Untitled*.

To the right of *Untitled* is a single figure which appears bug-like, recalling the almost hallucinatory visions of Hieronymous Bosch; this contrasts with the rawer, grotesque physicality of the main body that stretches across so much of the picture surface, with its pendant breasts and massy head. The immediacy

of this deceptively simple figure was doubtless rooted in part in Miró's recent experiences drawing from life at the Grande Chaumière, where he had worked as a younger artist. Now, he had returned to the model, and this lent the works of the period an increased link to visual reality.

This return to the figurative universe partly reflected Miró's confrontation of the harsh realities at work during the carnage of the Spanish Civil War. *Untitled* was executed in May 1937, precisely in the midst of the period when Miró was working on his large-scale painting, *El segador*, or 'The Reaper'. This was a mural on celotex created for the Spanish Pavilion at the 1937 World Fair in Paris, where it was exhibited alongside Alexander Calder's mercury fountain and Pablo Picasso's *Guernica*. The Spanish Civil War, and the struggle of Catalonia in particular, which had been on the brink of autonomy under a reform parliament before having that hope retracted by a change of government, was all the more poignant for Miró as he felt unable to return to his native land, which was being rent apart in turmoil. Looking at the figures in *Untitled*, it is as though they too are reacting to the chaos of the conflict. The palette and the outstretched neck even hint at the influence of *Guernica* itself, recalling the head that peers in horror in Picasso's painting, or even the scream of the traumatised horse. Yet there is also a playful dimension to *Untitled*, which is filled with imagery which is both sexual and whimsical, reflecting the apparent frenzy with which Miró himself created it.



Pablo Picasso, Preparatory drawing for *Guernica*, 1937. Museo Nacional Centro de Arte Reina Sofia, Madrid.



λ147 JOAN MIRÓ (1893-1983)

Painting

signed 'Miró' (lower right)
oil on canvas
22¾ x 196½ in. (56.7 x 499 cm.)
Painted in 1953

£2,500,000-3,500,000
\$4,100,000-5,700,000
€3,000,000-4,100,000



PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, Reno, Nevada (no. 446).
Private collection, Japan, by whom acquired from the above.
Private collection, Lisbon, by whom acquired from the above in 2005.

EXHIBITED:

Yokohama, Yokohama Museum of Art, *Joan Miró, Centennial Exhibition: The Pierre Matisse Collection*, January - March 1992, no. 70 (illustrated pp. 106-107).

LITERATURE:

J. Dupin, *Joan Miró, Life and Work*, London, 1962, no. 838, p. 563 (illustrated p. 420).
J. Dupin, *Miró*, Paris, 1993, no. 316, p. 295 (illustrated pp. 294-295).
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. III, 1942-1955, no. 939, p. 214 (illustrated pp. 214-215).

Executed in 1953, *Peinture* belongs to a series of large-scale works Joan Miró executed in the 1950s. He named those vertical and horizontal panels '*bandes*', emphasising their scroll-like unfolding; according to Jacques Dupin – the great authority on Miró's work – 'among them there are some of Miró's most beautiful and important works' (J. Dupin, *Miró*, Paris, 2012, p. 297). In *Peinture*, over a trembling azure background, Miró arranged a series of 'mirogyphs': evoking birds, insects and stars, they populate the surface with childhood-like spontaneity. Five-meters long, the work unrolls in front of the viewer like a frieze, yet no narrative seems to properly occur: rather, the viewer





Joan Miró painting in his studio.

finds himself to walk along the picture freely, accompanied by Miró's creatures, coexisting in space simultaneously like they first did in the artist's mind.

The horizontal format and formidable extended scale of *Peinture* evoke the public dimension of mural art. Miró was familiar with the format, since in 1947 he had executed a nine-meter-long canvas for the Gourmets Restaurant in Cincinnati. That mural painting was also developed on a blue, textured background, on which meticulous and linear creatures expanded, animating the whole surface. In order to execute the work, Miró travelled to New York for the first time; there he received another commission: Marcel Duchamp asked Miró to paint a frieze for the International Surrealist Exhibition planned that year in Paris. Painted on a long stretch of canvas, the frieze comprised a series of symbols drawn from the artist's universe and simplified in order to evoke the primordial signs of cave painting. Neither an easel painting nor a public commission, *Peinture* suggests that in 1953 Miró returned to mural painting as a way of stretching the limits of his work. The elongated form of the canvas required the artist to find a strong rhythm in the composition; at the same time the lack of narrative asked for an intuitive, spontaneous execution.

Together with another large canvas painted in 1953 and now held at the Solomon R. Guggenheim Museum, *Peinture* opened a new chapter in the stylistic journey of Miró's art. Dupin defined it as an 'expansion tendency'. Leaving behind the precision of his

'elaborate style', Miró set out to loosen up control and explore a more instinctive approach. As Dupin wrote, 'Calling upon all his powers for direct, uncompromising expressiveness, he achieved a kind of improvisation, at once grandiose and rigorous' (J. Dupin, *Miró*, Paris, 2012, p. 292). In *Peinture*, Miró displayed the symbols in order to create a sense of rhythm in the composition: a long central black brushstroke divides the canvas into three parts, while two stars at each ends of the composition give a sense of symmetry. Yet the picture maintains a sense of floating free, developing its signs from left to right in a seemingly spontaneous sequence. The viewer's eye wonders freely, comforted by the underlying strength of the composition.

To achieve such an effect, in the *bandes* series Miró gave more emphasis to the background, letting the surface suggest the movements of the picture. As Dupin observed, 'the background served to create a storm-tossed atmosphere, generating sufficient electricity to put the painter in a hypnotic state in which he was able to transmit directly onto the canvas a deposit of inner energies notable for their crude, raw, expressiveness' (*ibid.*, p. 292). Miró himself described this approach, explaining the way he started painting in 1959: 'I start my paintings under the influence of a shock that I feel and that takes me out of reality. The cause of the shock can be a little thread coming loose from the canvas, a drop of water falling, this print that my finger leaves on the shiny surface of this table. Anyway, I need a starting point, even if it's



Joan Miró, *Peinture*, 1953. Musée national d'Art moderne - Centre Georges Pompidou, Paris.



Joan Miró, *Peinture*, 1953. Solomon R. Guggenheim Museum, New York.

only a grain of dust or a flash of light. This shape generates a series of things, one thing giving birth to another' ('Miró: I work like a gardener...', pp. 423-428, in *Joan Miró 1893-1993*, exh. cat., Barcelona, 1993, p. 425). In its horizontal unfolding of signs, *Peinture* expanded this approach into a new dimension, challenging the artist's creative power on a large scale.

Stretching over five meters, *Peinture* is a work that can equally be overwhelming absorbing for an individual or indeed inviting for a larger crowd. The same year Miró painted *Peinture*, he also executed another horizontal painting, of exactly the same dimensions (J. Dupin, A. Lelong-Mainaud, *Joan Miró: Catalogue raisonné. Paintings*, vol. III, no. 940, p. 215; Collection Paule and Adrien Maeght). Miró might have intended the two works to form a pair in which to the blue of the present picture would be parallel by the earthy colours of its companion. Together, the two 'bandes' would have demanded a large space to be exhibited; this suggests that the artist might have hoped that the pair might find a public display. Miró had expressed his desire to work on a large scale as early as 1938; that year he had confessed: 'My dream, once I am able to settle down somewhere, is to have a very large studio, not so much for reasons of brightness, northern light, and so on, which I don't care about, but in order to have enough room to hold many canvases, because the more I work the more I want to work. I would like to try (...) to go beyond easel painting,

which in my opinion has a narrow goal, and to bring myself closer, through painting, to the human masses I have never stopped thinking about' ('I dream of a large studio. In *XXe Siècle* (Paris), May 1938', pp. 161-162, in Margit Rowell, (ed.), *Joan Miró Selected Writings and Interviews*, London, 1987, p. 162).

The 1947 Cincinnati commission had showed the artist that his poetic language could reach a large audience and that his whimsical signs were strong enough to fill vast spaces. The artist, however, would have to wait until 1956 for his dream of a 'large studio' to come true: that year, the architect Josep Lluís Sert completed Miró's studio in Palma de Mallorca. Finally, the artist had the space to tackle large, ambitious canvases. Works such as *Peinture*, however, suggests that already in 1953 and despite the constraints of his studio, Miró felt the need to expand his paintings onto a larger format. In a radio interview in 1951, Miró had in fact affirmed: 'I hope for a physical contact with people, with ordinary people, with all people' ('Interview. French National Radio (Georges Charbonnier), 1951', pp. 219-224, in M. Rowell, (ed.), *Joan Miró, Selected Writings and Interviews*, London, 1987, p. 217). Generously calling for a communal experience, *Peinture* conveys Miró's wish to open the doors of the magical world of his universe to a large, inspired audience.



λ148 JOAN MIRÓ (1893-1983)

Femme et oiseau (Woman and bird)

signed with the initial 'M' (lower left); signed 'MIRÓ.', dated '24/11/59.' and titled (on the reverse)

oil on canvas

45½ x 34¾ in. (115.5 x 88.2 cm)

Painted on 24 November 1959

£1,200,000-1,800,000

\$2,000,000-2,900,000

€1,500,000-2,100,000

PROVENANCE:

Galerie Maeght, Paris.

Pierre Matisse Gallery, New York (no. ST. 4576).

Thomas Amman Fine Art, Zurich.

Galerie Urban, Paris.

Private Collection, Japan.

Private collection, Lisbon, by whom acquired from the above in 2005.

EXHIBITED:

New York, Pierre Matisse Gallery, *Miró 1959-1960*, October - November 1961, no. V (illustrated).

London, Tate Gallery, *Joan Miró, Painting, sculpture and ceramics*, August - October 1964, no. 203; this exhibition later travelled to Zurich, Kunsthaus, October - December 1964.

Wichita, Kansas, Edwin A. Ulrich Museum of Art, Wichita State University, *Joan Miró, Paintings and graphics*, September - November 1978.

Houston, The Museum of Fine Arts, *Miró in America*, April - June 1982, no. 90.

Palermo, Palazzo Sant'Elia, *España, Arte Español 1957-2007*, May - September 2008, p. 146 (illustrated p. 147).

LITERATURE:

J. Dupin, *Miró, Life and work*, London, 1962, no. 890, pp. 466 & 567 (illustrated p. 467).

W. Erben, *Joan Miró 1893-1983, The man and his work*, Cologne, 1988, p. 151 (illustrated).

J. Dupin, *Miró*, Paris, 1993, no. 325, p. 304.

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. IV, 1959-1968, Paris, 2002, no. 1061, p. 52 (illustrated).

J. Dupin, *Miró*, Paris, 2004, no. 325, p. 304.

'In *Woman and Bird* from November 1959... the artist began with a broad splash of umber by means of which he casually evokes the form of a woman. The personage is still a spot, random as to outline, uncertain as to silhouette. The vigour of the colour contrasts with the soft indifferenciation of the woman; it is as though she were unable to overcome the formless splash from which she was born. She exists, but hers is a wholly immanent form of life, bound to brute existence' (J. Dupin, *Miró*, Barcelona, 1993, p. 305).

Femme et oiseau is an historic painting that has featured in several important exhibitions of Joan Miró's work and which dates from his incredible return to painting, following almost half a decade during which he had largely explored other media. Looking at the sheer exuberance of *Femme et oiseau*, in which random splashes of colour have been manipulated in order to eke out the forms of the titular woman and bird, recurring motifs in Miró's works, it is clear that he has revelled in the return to painting after those years working on ceramics, prints and sculpture. Indeed, looking at the sheer variety of paintings that Miró created in 1959 and the following year, evidently he had regained his enthusiasm for oils on an incredible scale.

This 'return to painting' benefitted from

a combination of events and influences. In part, Miró had returned earlier that year to New York, where he had been honoured with a one-man retrospective at the Museum of Modern Art as well as receiving a prize from the Guggenheim Foundation, awarded by President Eisenhower. Revisiting New York, Miró may have been exposed once again to the avant garde of American painting that so fascinated him. Certainly, during this trip, he found himself in contact with the art world in which he had been immersed during the 1940s. Robert Motherwell used the occasion of the exhibition to celebrate Miró in an article in which he explained: 'Miró is not merely a great artist in his own right; he is a direct link and forerunner in his automatism with the most vital painting of today' (R. Motherwell, 'The Significance of Miró', pp. 121-23, B. Rose, ed., *Miró in America*, exh. cat., Houston, 1982, p. 122). In *Femme et oiseau*, that automatism is clearly on display in the forms that Miró has shaped from the barest impetus of randomly-applied colour, upon which he has hung an entire composition. Discussing his inspiration in an article published in 1959, the same year that *Femme et oiseau* was painted, Miró explained the role of chance and materials in dictating the direction that his pictures took:





Joan Miró and James Thrall Soby with the painting *The Farm*, 1959. The Museum of Modern Art, New York.



Franz Kline, *Nijinsky*, 1950. The Metropolitan Museum of Art, New York.

'I start my paintings under the influence of a shock that I feel and that takes me out of reality. The cause of the shock can be a little thread coming loose from the canvas, a drop of water falling, this print that my finger leaves on the shiny surface of this table. Anyway, I need a starting point, even if it's only a grain of dust or a flash of light. This shape generates a series of things, one thing giving birth to another thing. In this way, a bit of thread can set off a world. I arrive at a world starting with something apparently dead' (Miró, quoted in Y. Taillandier, 'Miró: I Work Like a Gardener', pp. 423-28, *Joan Miró: 1893-1983*, exh. cat., Barcelona, 1993, p. 425).

In an intriguing twist, the Abstract Expressionists, whom Miró himself had influenced, now came to exert their own influence upon him - as he explained, American painting 'showed me the liberties we can take, and how far we could go, beyond the limits. In a sense, it freed me' (Miró, quoted in J. Dupin, *Miró*, Barcelona, 1993, p. 303). Looking at *Femme et oiseau*, the materiality and gestuality both appear to accord with some of the advances that had been espoused by the younger generation of American artists, such as Jackson Pollock, whom he had known in New York and whose exhibition in Paris over half a decade earlier he had visited. At the same time, the primacy of the sign, of the female figure that dominates the canvas, recalls the glyphs of Franz Kline, even in its mysterious, expressionistic calligraphy. This calligraphy is itself in bold contrast to the finer symbol which hovers in the upper left corner, a pristine and elegant group of strokes which reveals Miró's continued ability to harness detail as well as chaos.

The incredible energy of Miró's return to painting was made all the more vivid by the contrast with some of the other works from the same year. Miró appears to have created works that were elegantly sparse, others that were filled with meticulous detail recalling his earlier pictures, as well as others featuring the

same raw, expressionistic quality in evidence in *Femme et oiseau*. Here, Miró explored the glyphs with which his work is usually associated, managing to capture some essence of form that gives a more direct sensation of the bird and the woman.

Miró's return to painting came about in part because of the creation of his new studio. Despite the fact that the new studio had been designed several years earlier, Miró's ability to work in it had taken some time to gestate, as Jacques Dupin explained:

'In 1938 he had written "I dream of a large studio." His wish was fulfilled in 1956 by his friend, the architect Josep Lluís Sert. On the terraced hill that rises above the beach of Calamajor, below a villa built in the local style, there now stands the splendid studio, with its audacious lines, yet still harmonising perfectly with the landscape and the architectural spirit of the island. Nevertheless, the studio was perhaps too beautiful and too new, and it at first bewildered Miró as much as it pleased him. It took him some time to domesticate it, to populate it, to animate it. In it he collected objects of every description brought back from farm courtyards, from his walks in the country, the village boutiques, or from the studios of local potters. From the beaches he brought back drift wood, stones and roots bleached and hardened by the sea's salt. Miró soon found himself surrounded by a company of fantastic, poetic or burlesque figures, many of them arrayed in "montages." Only then did he begin to feel at home: the studio was at last "lived in"' (J. Dupin, *Miró*, Barcelona, 1993, p. 303).

Now, however, this space gave him the freedom to work without being cramped, as he often had been in his earlier studios. At the same time, it was large enough that he could bring many of his older works out of storage and see them, analyse them, and in some cases either complete or indeed destroy them. This return to painting, then, also saw Miró confronting his own past, as well as using that past as a springboard for advances into the future.



λ149 JOAN MIRÓ (1893-1983)

Écriture sur fond rouge (Writing on Red Background)

signed with the initial 'M' (lower left); signed 'MIRÓ.',

dated '17/2/60' and titled (on the reverse)

oil on canvas

76½ x 51½ in. (195 x 130 cm.)

Painted on 17 February 1960

£1,200,000-1,800,000

\$2,000,000-2,900,000

€1,500,000-2,100,000

PROVENANCE:

Pierre Matisse Gallery, New York (no. ST 4573).

Acquavella Galleries, New York.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, by whom acquired from the above in 2003.

EXHIBITED:

Yokohama, Yokohama Museum of Art, *Joan Miró, Centennial Exhibition: The Pierre Matisse Collection*, January - March 1992, no. 75 (illustrated p. 115).

Palermo, Palazzo Sant'Elia, *España, Spanish Art 1957-2007*, May - September 2008, p. 148 (illustrated p. 149).

LITERATURE:

J. Dupin, *Joan Miró, Life and Work*, London, 1962, no. 894, p. 568 (illustrated).

J. Peruchó, *Miró y Cataluña*, Barcelona, 1969, no. 85, p. 111 (illustrated).

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. IV, 1959-1968, Paris, 2002, no. 1078, p. 60 (illustrated).

Executed in 1960, *Écriture sur fond rouge* marks Joan Miró's return to painting, after a space of four years: between 1955 and 1959, Miró had focused mostly on ceramics and printmaking, interrupting his painting activity almost entirely. Painted on a rusty red reminiscent of the surface of a cave, *Écriture sur fond rouge* appears to propose new writing signs: black, single-stroke marks are scattered on the surface, like graffiti on a wall. A few coloured blots of paint illuminate the surface like fluorescent lights, introducing a playful note to the more poetic, hermetic glyphs of the composition. Almost two metres high, the canvas confronts the viewer with sober spirituality.

In 1956 – four years before he painted *Écriture sur fond rouge* – Miró had finally obtained the 'large studio' he had been dreaming about since the 1930s. The white, virgin walls of the newly built studio in Palma de Mallorca, however, perplexed the artist, who, for the next few years, spent time collecting pieces of wood found on the beach and other abandoned objects in order to populate the space with friendly presences. Once the artist felt the studio had acquired character, he set out to paint again. Exploiting the large space finally at his disposal, Miró tackled large canvases, which he moved around the studio and developed simultaneously, watching signs and brushstrokes resonate from one canvas to another. A photograph documenting Miró working among his canvases at Mallorca shows

Écriture sur fond rouge in the fascinating space of that studio.

The move to the new studio, moreover, forced Miró to review his entire career: moving his paintings, drawings and prints from Barcelona to Mallorca, the artist had the chance to see again – in some cases after almost twenty years – his early works and to consider the development of his career until that point. The pictorial silence Miró maintained over the late 1950s was partly due to that unexpected and overwhelming reunion. Remembering the period, Miró explained in 1961:

'For several years before that I had stopped painting altogether, not only because I was involved in doing ceramics with Artigas in Spain, or doing engravings in Paris, or because of my move from Barcelona to Majorca in 1956. It was not so much the fact that I had to get used to my new surroundings as my encounter with work from an earlier period, work that spanned almost my whole life. In the new studio I had enough space for the first time. I was able to unpack crates of works that went back years and years. (...) I went through a process of self-examination (...) I was merciless with myself. I destroyed many canvases (...) My current work comes out of what I learned during that period' ('Comments by Joan Miró, by Rosamond Bernier. In L'Oeil (Paris), July-August 1961', pp. 257-260, in Margit Rowell, (ed.), *Joan Miró Selected Writings and Interviews*, London, 1987, p. 257).



Magdalenian Caves at Altamira. Two bisons, one of them crouching.





The present lot in a photograph of Joan Miró in his studio, Palma 1960. Photo Bert van Bork. Archive Successió Miró.

Écriture sur fond rouge was born out of that period of strict self-examination: after the 'purge' of his earlier work, Miró was then ready to return to the canvas with renewed energy. The artist viewed his new paintings as opening a new chapter in his career. When questioned about the surprised reactions that his latest works had provoked in 1961, Miró replied by stressing the beginning of a new phase: 'That means that I am making my presence felt, a new presence, since all these paintings were done since 1959' (*Ibid.*, p. 257). Jacques Dupin – the authority on Miró's work – also perceived a change in the work of his friend: 'He thus had to look back over forty years of work, and the result of this was to send Miró off in new directions' (J. Dupin, *Miró*, Paris, 2012, p. 303).

New stimuli came not only from his own work, but also from the art of his time: in 1959 Miró travelled to New York, where the Museum of Modern Art had organised a retrospective of his work. The event brought about a new exchange between Miró and younger American artists: while his early works had certainly influenced the work of Abstract Expressionist artists such as Robert Motherwell, Arshile Gorky and William De Kooning, in turn Miró might now have felt a fascination for the young artists' use of colour field and gestural brushwork. According to Dupin, the artist's second trip to the United-States was indeed 'decisive' (*Ibid.*, p. 303). Works such as *Écriture sur fond rouge* show how

in the 1960s, Miró strived for a new *ampleur*, letting his signs expand across the space. 'The heavy graphism', Dupin explained, 'most often traced in an unbroken flow of black paint, does not repudiate Miró's world of forms, but it simplifies it by greater vehemence of gesture (...) The birds in space are now merely primitive ideograms of flight' (J. Dupin, *Miró*, Paris, 2012, p. 304).

Although Miró might have been inspired by his contact with American painting, his quest remained his own. The gestural dimension of *Écriture sur fond rouge* seems to relate to Miró's wish to be able to attain a personally significant, yet universal sign. In 1959, Miró affirmed: 'a deeply individual gesture is anonymous. Being anonymous, it allows the universal to be reached'. This idea might have been reinforced by Miró's visit of Altamira that same year, during which the artist had the chance to admire the powerful, mysterious depictions left by the world's earliest artist on the cave's walls. Although drawn from the symbolic vocabulary of Miró's universe, *Écriture sur fond rouge* expands the signs to the limit of pure, universal abstraction. Asked in 1961 in which direction his painting would develop, Miró replied: 'Where will my painting be going now? It will be emptier and emptier. I will continue to work on a very large scale' ('Comments by Joan Miró, by Rosamond Bernier. In L'Oeil (Paris), July-August 1961', pp. 257-260, in *Ibid.*, p. 259).



λ150 JOAN MIRÓ (1893-1983)

Personnage et étoiles dans la nuit (Figure and Stars in the Night)

signed 'Miró' (lower right); signed again, dated '17/II/65' twice, titled and numbered 'V' twice (on the reverse)
gouache, watercolor, crayon, pastel and paper collage on black paper
42 $\frac{5}{8}$ x 29 $\frac{1}{8}$ in. (108.3 x 74 cm.)
Executed on 17 July 1965

£250,000-350,000

\$410,000-570,000

€300,000-410,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, Reno, Nevada (no. 214).
Private collection, Japan, by whom acquired from the above.
Private collection, Lisbon, by whom acquired from the above in 2003.

EXHIBITED:

New York, Pierre Matisse Gallery, *Miró sobre papel, oils, mixed media, collages, gouaches, watercolors, drawings, 1964-1971*, March - April 1972, no. 10 (illustrated).
Yokohama, Yokohama Museum of Art, *Joan Miró, Centennial Exhibition: The Pierre Matisse Collection*, January - March 1992, no. 87 (illustrated p. 127).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. III, 1960-1972, Paris, 2012, no. 1832, p. 105 (illustrated).

Joan Miró was a deft explorer of collage, having already experimented with the technique in the 1920s, during his involvement with the Surrealists. In *Personnage et étoiles dans la nuit*, executed in July 1965, Miró has returned to collage, exploring the textures of the materials that he has placed upon the paper background as well as the transformative power of the artist, as one object or sign metamorphoses into another. The use of these pieces of re-tasked paper add a textural wealth to the surface of *Personnage et étoiles dans la nuit*, which becomes three-dimensional, with the central figure emerging from the flat surface of the background, as though in relief.

In *Personnage et étoiles dans la nuit*, the person dominating the composition in fact comprises several separate images of faces

that have been juxtaposed and arranged in order to conjure the impression of the body of a human floating in space. The eyes and mouth of the face that was illustrated on the central element, the torso, are particularly evident. In this way, Miró has continued the tradition that had begun when, in 1936, he created a group of collages all entitled *Métamorphose*. He has managed to take images from other sources and to place them in a new context. He has thus converted them, removing their significance and thereby stripping them of their meaning as symbols, allowing him to 'assassinate painting' before turning them to a new purpose and meaning. Now, these metamorphosed faces are joined together to form a different figure.

Miró's poetic vision often involved stars and constellations, and these were subjects that he had repeatedly explored during the period around the creation of *Personnage et étoiles dans la nuit*. This subject may have gained a new impetus in 1965 due to the first space walk, which had been made by Russian cosmonaut Alexei Leonov in March that year. This may add a new dimension to the theme of the figure floating here among the stars - one of the white lines may even recall the 'umbilical chord' that connected Leonov to his spacecraft. Now, the stars that had been so distant and elusive for mankind over previous millennia appeared to be almost within reach. In *Personnage et étoiles dans la nuit*, the stars gleam with various light effects, some scrawled as white ciphers, others as spots radiating colours such as yellow and purple.



Astronaut Edward White, the first American to walk in space, during the Gemini IV mission, 3 June 1965.



λ151 JOAN MIRÓ (1893-1983)

Personnage (Personage)

signed 'Miró' and with the foundry mark 'CLEMENTI CIRE PERDUE PARIS'

and numbered 'No 2' (at the bottom of the bar close to the stone base)

painted bronze

Height: 63 in. (160 cm.) (excluding base)

Conceived in 1967 and cast in an edition of six,

five numbered from 0 to 4 plus one nominative cast

£400,000-600,000

\$660,000-980,000

€480,000-710,000

PROVENANCE:

Galerie Maeght, Paris.

Waddington Galleries, London.

Acquavella Galleries, New York.

Weintraub Gallery, New York.

Mr and Mrs David L. Wolper, Los Angeles.

Private collection, Japan.

Private collection, Lisbon, by whom acquired from the above in 2005.

EXHIBITED:

Barcelona, Antic Hospital de la Santa Creu, *Miró*, November 1968 - January 1969, no. 181, p. 72.

Zurich, Kunsthaus, *Joan Miró. Das plastische Werk*, June - July 1972, no. 25, p. 48.

Milan, Palazzo Dugnani, Palazzo del Senato, *Miró Milano, pittura, scultura, ceramica, disegni, sobreteixims, grafica*, 1981, p. 248 (illustrated p. 92).

Montreal, The Museum of Fine Arts, *Miró in Montréal*, June - October 1986, no. 40 (illustrated pp. 106 & 247).

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Miró escultor*, October 1986 - January 1987, no. 35 (illustrated p. 84); this exhibition later travelled to Barcelona, Fundació Joan Miró, January - March 1987, and Cologne, Museum Ludwig, April - June 1987.

Saint-Paul de Vence, Fondation Maeght, *Joan Miró, me'tamorphoses des formes, Collection de la Fondation Maeght*, no. 64 (illustrated p. 158).

LITERATURE:

J.J. Sweeney, *Joan Miró*, Barcelona, 1970, another cast illustrated pp. 223 & 227.

A. Jouffroy & J. Teixidor, *Miró Sculptures*, Paris, 1980, no. 111, p. 89 (illustrated).

Exh. cat., *Spanish sculpture 1982-1986*, Barcelona, 1987, no. 35 (another cast illustrated p. 84).

Fundació Joan Miró, ed., *Obra de Joan Miró*, Barcelona, 1988, no. 1484 (another cast illustrated p. 402).

Exh., cat., *Joan Miró Sculpture*, London, 1989, no. 13 (another cast illustrated p. 37).

Exh. cat., *Joan Miró, Skulpturen*, Munich, 1990, no. 39 (another cast illustrated).

Exh., cat., *Joan Miró, skulpturer*, Malmö, 1993 (another cast illustrated).

J. Brihuega, *Miró y Dalí: los grandes surrealistas*, Madrid, 1993, no. 2, (another cast illustrated p. 47).

P. Gimferrer, *The Roots of Miró*, Barcelona, 1993, no. 1194, (another cast illustrated p. 402).

Exh., cat., *Joan Miró, Zeichnungen und Skulpturen 1945-1983, Werke aus der Fundació Joan Miró*, Hamburg, 1996 (another cast illustrated p. 87).

Exh., cat., *Joan Miró : Zeichnungen und Skulpturen 1945-1983 : Werke aus der Fundació Joan Miró*, Ludwigshafen, 2000, no. 60 (another cast illustrated p. 106).

E. Fernández Miró & P. Ortega Chapel, *Joan Miró, Sculptures, Catalogue raisonné, 1928-1982*, Paris, 2006, no. 99 (another cast illustrated p. 110).

'But he was also gathering objects, and wandering off impulsively into areas which opened uncertain paths and rich veins for innumerable new works; work I would call Assemblage-Sculpture. These works began with Miró slipping out of his studio, unseen, only to return with an impromptu harvest of objects – his bounty – without value or use, but susceptible, in his view, of combinations and surprising metaphors. All of these objects had been abandoned, thrown away or forgotten by nature and man alike, and Miró recognised them as his own. This refuse was the visionary's secret treasure, his infinitely rich deposit of insignificant objects, still imbued with the smells of the beach, construction site, dump or port where they have been found. (...) He was convinced that whatever his foot might stumble over on the edge of a path could very well overwhelm our world'

(J. Dupin, *Miró*, Paris, 2012, p. 374.)



Miró painting the eye of *La caresse d'un oiseau*, Fondation Maeght, Saint Paul 1967. Photo F. Català-Roca. Archive Successió Miró.



λ152 JOAN MIRÓ (1893-1983)

Femmes et oiseaux (Women and Birds)

signed 'Miró' (centre right); signed again, dated '3/1/68' and titled (on the reverse)

oil on canvas

96½ X 49 in. (245.2 X 124.6 cm.)

Painted on 3 January 1968

£4,000,000-7,000,000

\$6,600,000-11,000,000

€4,800,000-8,300,000

PROVENANCE:

Pierre Matisse Gallery, New York (no. ST 7700).

Acquavella Galleries, New York (no. 2424).

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, by whom acquired from the above in 2003.

EXHIBITED:

Saint-Paul-de-Vence, Fondation Maeght, *Joan Miró, 1968*, no. 107 (illustrated, titled 'Femme et oiseau').

Barcelona, Antic Hospital de la Santa Creu, *Joan Miró, November 1968 - January 1969*, no. 113 (illustrated p. 119).

Yokohama, Yokohama Museum of Art, *Joan Miró, Centennial Exhibition: The Pierre Matisse Collection, January - March 1992*, no. 93 (illustrated p. 133).

Palermo, Palazzo Sant'Elia, *España, Spanish Art 1957-2007*, May - September 2008, p. 151 (illustrated).

Palma de Mallorca, Fundació Pilar i Joan Miró, *Joan Miró, evocació de la imatge femenina*, December 2008 - March 2009, p. 129 (illustrated); this exhibition later travelled to Valencia, Fundació Bancaja, March - June 2009.

LITERATURE:

J. J. Sweeney, *Joan Miró*, Barcelona, 1970, no. 165 (illustrated).

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Paintings*, vol. IV, 1959-1968, Paris, 2002, no. 1275, p. 215 (illustrated).



Joan Miró, *Femme et oiseaux dans la nuit*, 1968. Sold, Christie's, London, 23 June 2010, lot 54 (£5,193,250).





Joan Miró in his studio.

Illustrating one of the most enduring and characteristic themes in Joan Miró's oeuvre, *Femmes et oiseaux* offers a poetic and important example of the freedom of execution and audacity with which the artist approached painting in the 1960s. On the occasion of Miró's seventy-fifth birthday in 1968 – the year *Femmes et oiseaux* was painted – a major retrospective was organized, shown first at Saint-Paul-de-Vence at the Fondation Maeght, then in Barcelona at the Antic Hospital de la Santa Creu and finally in Munich at the Haus der Kunst. The show featured a wide selection of works from Miró's career, but it also showcased his latest production, emphasizing the creative stride that still animated his

art. *Femmes et oiseaux* was exhibited on that occasion, both in Saint-Paul-de-Vence and Barcelona, where the show marked a memorable date: it was the first time in fifty years that Spain had dedicated an important exhibition to Miró.

Executed with broad brushstrokes and fluid lines, *Femmes et oiseaux* exemplifies the calligraphic dimension which Miró explored in his works in the late 1960s. In 1966, Miró had travelled to Japan, where Tokyo and Kyoto museums had organised a retrospective of his work. On that occasion, the artist had the chance to visit the country's museums and experience the local culture. The trip also rekindled Miró's interest in



Detail of the present lot

and admiration for calligraphy. In the years which followed, his lines became more ample, his signs more potent. In its verticality – which recalls the presence of a Japanese scroll – and in the intricate smoothness of its lines, *Femmes et oiseaux* evokes the artist's fascination for the oriental art of calligraphy. Miró himself acknowledged the connection in 1968: 'These long paintings, for example, evoke Japanese writing. That is because I feel deeply in harmony with the Japanese soul' (J. Miró quoted in 'Article (Excerpts), by Pierre Bourcier, in *Les Nouvelles Littéraires* (Paris), August 8, 1968', p. 275, in Margit Rowell, (ed.), *Joan Miró Selected Writings and Interviews*, London, 1987, p. 275).

The birds and women who inhabit *Femmes et oiseaux* were motifs that recurred, often in conjunction with each other, throughout his work, first appearing decades earlier and subsequently becoming important touchstones for the artist. Indeed, they came increasingly to the fore in the wake of his celebrated *Constellations*. In *Femmes et oiseaux*, birds and women have dissolved into round, embryonic forms, colliding and echoing each other at the centre of the picture. They evoke a fluid world of shifting entities, totemic presences and hybrid creatures of which Miró's unconscious, poetic gesture held the cues. The esoteric world from which *Femmes et oiseaux* emanates was hinted at by the artist when he declared: 'I believe in obscure



Joan Miró, *Femme VI*, 1969. Museo Nacional Centro de Arte Reina Sofía, Madrid.



Joan Miró, *Mai*, 1968-1973. Fundació Joan Miró, Barcelona.

forces. I believe in astrology. I am Taurus, with Scorpio in the ascendant. Perhaps that is why there are spheres and circles in many of my paintings – to evoke the governing planets' (J. Miró, quoted in *Ibid.*, p. 275). Inspired by calligraphy, yet governed by Miró's most recondite spiritual instincts, *Femmes et oiseaux* offers an intriguing, distinguished example of Miró's ability to widen and deepen his creative universe, plunging into the infallible vast ocean of his imagination.

In its gestural execution, *Femmes et oiseaux* not only illustrates Miró's fascination for calligraphy and ease of execution, but also stands as an example of the artist's fresh, inquiring response to one of the prevalent art movements of those years, namely Abstract Expressionism. Already in 1952, Miró had attended the Jackson Pollock exhibition at the Galerie Facchetti in Paris. Pollock's dripping technique encouraged Miró to explore gestural brushwork and expand his expressive means. 'It showed me a direction I wanted to take', Miró recalled, 'which up until then had remained at the stage of an unfulfilled desire' (J. Miró quoted in 'Interview with Margit Rowell Unpublished. Paris, April 20, 1970', pp. 279-280, in Margit Rowell, (ed.), *Joan Miró Selected Writings and Interviews*, London, 1987, p. 279). Following that

intuition, in *Femmes et oiseaux* Miró juxtaposed fuzzy, untamed areas of colour to vast areas of black and white, introducing an instinctive balance in the picture, determined by the artist's free gestural action on the canvas.

Developing an early theme into a new pictorial dimension, *Femmes et oiseaux* epitomises the great freedom which Miró discovered in his maturity. In the last twenty years of his life, Miró continued to draw from elements of his early career, yet he developed the characterising symbols of his art in new, audacious ways. Miró's friend and leading authority Jacques Dupin observed: 'The last two decades of Miró's works render impossible any attempt to define stages or isolate moments (...) The flow of Miró's works no longer followed a course fraught with capricious undulations, and marked by an alternating series of pauses and crises. Rather, they had found their way into a vast and complex delta, where any attempt at chronology no longer holds sway' (J. Dupin, *Miró*, New York, 1993, p. 326). *Femmes et oiseaux* offers a remarkable example of the whimsical, enthralling world of images that Miró had first introduced decades earlier and yet which continued to inspire him, prompting new innovations rendered with absorbing passion.



λ153 JOAN MIRÓ (1893-1983)

Personnages dans la nuit (Figures in the Night)

signed, dated and titled 'MIRÓ. 28/III/68' (on the reverse)

oil on canvas

84 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in. (215.5 x 30 cm.)

Painted on 28 March 1968

£500,000-700,000

\$820,000-1,100,000

€600,000-830,000

PROVENANCE:

Pierre Matisse Gallery, New York (no. ST 7716).

Acquavella Galleries, Reno, Nevada (no. 618).

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, by whom acquired from the above in 2006.

EXHIBITED:

Saint-Paul-de-Vence, Fondation Maeght, Joan

Miró, 1968, no. 135.

Barcelona, Antic Hospital de la Santa Creu, *Miró*,

November 1968 - January 1969, no. 139.

Yokohama, Yokohama Museum of Art, *Joan*

Miró, Centennial Exhibition: The Pierre Matisse

Collection, January - March 1992, no. 95

(illustrated p. 135).

LITERATURE:

J.J. Sweeney, *Joan Miró*, Barcelona, 1970, no. 147

(illustrated).

J. Dupin & A. Lelong-Mainaud, *Joan Miró*,

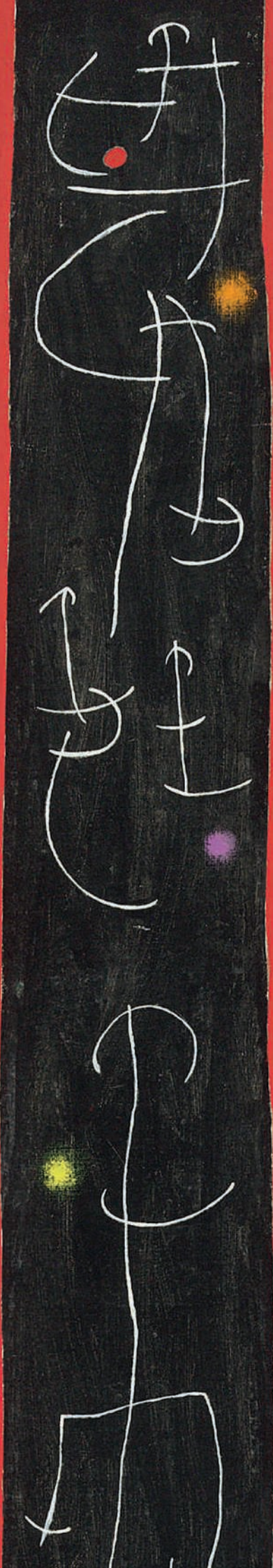
Catalogue raisonné, Paintings, vol. IV, 1959-1968,

Paris, 2002, no. 1293, p. 230 (illustrated).



F. Català-Roca, *Miró con Sert, Artigas y otros en la Fundación Maeght*, Saint-Paul-de-Vence, 1968. Photographic Archive F. Català-Roca, AHCOAC.





Extending vertically like a stream of ideograms taken from a mysterious and unknown language, *Personnages dans la nuit* was executed by Joan Miró on March 28, 1968. Composed of a few lines and some occasional blots of paint, it is a work that seems to conflate painting with writing. The simplicity of the white signs is reinforced by the bright red frame in which the canvas, as a black stele, is placed. Delicate and fragile, the symbols seem to be ascending from the air, making an extemporaneous appearance in front of the viewer.

Repeated across *Personnages dans la nuit*, one finds one of the symbols which thrived in Miró's works from the late 1960s and 1970s: what appears to be a simple arrow. Bent, rearranged and combined, the sign seems to be used as the key element to the entire composition. Although the 'arrow' would become a central symbol in Miró's late work, its genesis was fortuitous and may be traced to a letter Miró received from the sculptor and friend Alexander Calder in 1958. On the envelope, Calder had in fact drawn a large red arrow, which Miró subsequently appropriated and developed through a series of sketches in his carnet. In the years that followed, Miró simplified the form more and more, until he arrived at the simple crossing of two curves. In 1966, the motif was used to compose one of the most important paintings of the period, *The Ski Lesson* (Museo de Arte Contemporáneo, Caracas). Two years later, with *Personnages dans la nuit*, Miró seemed to have wanted to explore its potential once more, this time pushing the symbol to its limit: distilled and dissociated from all colour, the sign is used to describe the presence of men in front of the vastness of a dark night.

Putting the sign to the ultimate test, *Personnages dans la nuit* is a beautiful, moving example of Miró's resilient exploration of his own language. As Jacques Dupin, the great authority on the artist, wrote: 'During this period Miró did not attempt to radically transform his own language, but to expand it, sometimes by stripping it down to the bare essential' (J. Dupin, *Miró*, Paris, 2012, p. 337). Contracted to its bare minimum, Miró's 'arrow' acquired its maximum meaning: at the center of the picture, the lines appear to trace the human form, an 'arrow' for the head, two for the arms, one for the sex and another for the foot. Such transformations of meaning illustrate how confident Miró had grown in his artistic expression, turning the elements of his work over and over in the pursuit of personal expression. 'The sign itself', Dupin remarked,

'was no longer the image's double, it was rather reality assimilated then spat out by the painter, a reality he had incorporated then liberated, like air or light' (*Ibid.*, p. 340).

The value of signs – which had been present in Miró's work since the very beginning of his career – acquired new emphasis after 1966, the year Miró visited Japan, having the chance to explore a culture he greatly admired. During his stay there, motivated by the opening of a major retrospective organised by the Tokyo and Kyoto Museums of Modern Art, the artist had occasion to visit temples and museums, witness a tea ceremony, a sumo wrestling match and meet local pottery makers and ceramicists. This direct contact with Japan rekindled Miró's fascination with calligraphy. Just two years after the artist painted *Personnages dans la nuit*, he recalled: 'I was fascinated by the work of the Japanese calligraphers and it definitely influenced my own working methods. I work more and more in a state of trance, I would say almost always in a trance these days. And I consider my work more and more gestural' ('Interview with Margit Rowell Unpublished, Paris, April 20, 1970', pp. 279-280, in Margit Rowell, (ed.), *Joan Miró Selected Writings and Interviews*, London, 1987, p. 279). Developing vertically like a scroll and distilling the image into a sort of writing, *Personnages dans la nuit* seems to establish a direct connection with Japanese calligraphy. Miró himself suggested the association: 'I paint what I am, perhaps what I was in another life. These long paintings, for example, evoke Japanese writing. That is because I feel deeply in harmony with the Japanese soul' ('Article (Excerpts), by Pierre Bourcier. In *Les Nouvelles Littéraires* (Paris), August 8, 1968', p. 275, in Margit Rowell, (ed.), *Joan Miró Selected Writings and Interviews*, London, 1987, p. 275).

In 1968 – the year *Personnages dans la nuit* was executed – Miró celebrated his seventy-fifth birthday. To mark the anniversary, a major retrospective of the artist's work was exhibited at three different sites: first in Saint-Paul-de-Vence at the Maeght Foundation, then in Barcelona at the Antic Hospital de la Santa Creu and finally in Munich at the Haus der Kunst. *Personnages dans la nuit* was exhibited both at Saint-Paul-de-Vence and in Barcelona: included in those major exhibitions, the very year in which it was painted, the work must have had a particular importance for Miró, conveying his deep conviction that language, signs and painting were linked by the same, primordial need for expression.



λ154 JOAN MIRÓ (1893-1983)

Toile brûlée 3 (Burnt Canvas 3)

signed 'Miró' (upper right); dated and numbered '4/XII/73. 3. 31/XII/73.' (on the reverse)

acrylic on canvas with burnt holes

76% x 51¼ in. (194.8 x 130.1 cm.)

Painted 4-31 December 1973

£1,200,000-1,800,000

\$2,000,000-2,900,000

€1,500,000-2,100,000



Verso of the present lot.

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, New York.

Private collection, Japan.

Acquired from the above by the present owner in 2003.

EXHIBITED:

Paris, Galeries nationales du Grand Palais, *Joan Miró*, May - October 1974, no. 168, p. 138 (illustrated p. 139).

Wichita, Kansas, Edwin A. Ulrich Museum of Art, *Joan Miró, Paintings and graphics*, September - November 1978,

Yokohama, Yokohama Museum of Art, *Joan Miró, Centennial Exhibition: The Pierre Matisse Collection*, January - March 1992, no. 108 (illustrated p. 146).

Ferrara, Palazzo dei Diamanti, *Miró, la terra*, February - May 2008, no. 57, p. 175 (illustrated).

Madrid, Museo Thyssen-Bornemisza, *Miró: earth*, June - September 2008.

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

London, Tate Modern, *Joan Miró, The ladder of escape*, April - September 2011, no. 147, p. 189 (illustrated).

Toile brûlée III belongs to a series of five burnt canvases Joan Miró executed between the 4 and 31 December 1973. Provocative and unseen in his work until then, the series was planned to be featured in the 1974 major retrospective organised by the Grand Palais in Paris. Miró had accepted the retrospective's proposal only under the condition of being able to exhibit beside his early, already established pictures his latest most experimental works; in view of that major project he worked steadily from 1969 to 1974, eventually including in the show one hundred works from his studio. Within that milestone retrospective, the 'Toiles brûlées' constituted the central piece of the exhibition's final room: suspended above the visitors, they ironically proclaimed the *grand final* to Miró's entire career. Of the five burnt canvases, *Toile brûlée III* is the one that has maintained most of its surface: instead of letting the flame corrode away the canvas in vast areas, Miró focused his attention on the effects that fire would





Joan Miró, *Toile brûlée I*, 1973. Fundació Joan Miró, Barcelona.

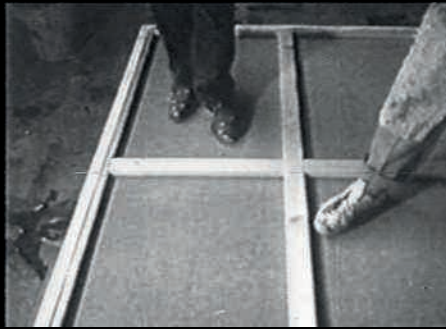
have on paint. Charred and scarred, *Toile brûlée III* is the work in which Miró incorporated fire to paint in the most coherent way.

Despite its spontaneous, instinctive appearance, Miró's *Toiles brûlées* underwent a long process of creation, on which the artist collaborated with Josep Royo, with whom that year he also produced his series of bold tapestries, the *Sobreteixims*. Francesc Catalá-Roca documented the creation of the burnt canvases in a film, *Miró 73. Toiles brûlées 1973*. First the canvas was cut, painted, and only after set on fire using some petrol and a flame. After this first phase, Miró would paint the work over, responding to the effects and the damages left on the surface by the flames. The canvas was then burnt once again: this time a blowtorch allowed the artist to control the areas he wished to burn. Contemplating the result of his violent action, Miró would bring to the work small amendments and retouches: he would cut the canvas further, correct the paint with his fingers, nail fragments of fabric to the stretchers. *Toile brûlée III* carries the marks of this process: fire left a burnt shadow on the canvas, while a fabric fragment was nailed to the central stretcher. Different layers of paint flakes can be seen on the consumed surface, while drips of paint captures Miró gestural activity on the canvas. The curved lines of the dripping at the bottom of the canvas reveal that Miró had started to work on the picture horizontally and that only after – perhaps perceiving something new in the marks left by the flame – he turned the canvas vertically, continuing to work with this orientation, as suggested by the vertical dripping visible on the right. The unforeseen effects of fire had suddenly transformed painting into something malleable: literally opening new horizons on the pictorial surface.

Works such as *Toile brûlée III* were not impromptu experiments, but rather the results of a premeditated idea. Miró's carnets reveal that the artist had took notes, documenting his thoughts on the project. He had planned four actions: 'I: Pour colours', 'II: Cuts', 'III: Tear and hang it', 'IV: Black spots' (quoted in W. Jeffett, 'From Miró Otro to the Burnt Canvases', pp. 181-190, in *Joan Miró: The Ladder of Escape*, exh. cat., London, 2011, p. 184). He also

annotated the mood of the series: 'with rage', 'improvised with rage' (*Ibid.*, p. 184). In this regard, Miró's burnt canvases carried into the 1970s a mission the artist had given himself as early as the 1930s; in 1931 Miró had declared: 'I personally don't know where we are heading. The only thing that's clear to me is that I intend to destroy, destroy everything that exists in painting' ('Spanish artists in Paris: Juan [sic.] Miró, by Francisco Melgar. In *Ahora* (Madrid), January 24, 1931', pp. 116-117, in Margit Rowell, (ed.), *Joan Miró Selected Writings and Interviews*, London, 1987, p. 116). In the late years of his career, Miró was thus still determined to shake the foundation of western painting: as his friend Jacques Dupin wrote, with the *Toiles brûlées*, 'Miró's accomplice was indeed a violent flame' (J. Dupin, *Miró*, Paris, 2012, p. 341). Dupin interpreted works such as *Toile brûlée III* as dramatic struggles between opposite forces: 'if the black referred to the forces of death, the red which Miró added as an echo of the flames' hot fires bring to mind the desire to live, and these two forces both confront and sustain one another' (*Ibid.* p. 341).

Miró's series of burnt canvases may have also had some political overtones. The very idea for the works might have originated in a newspaper clipping Miró conserved in his studio: it illustrated the Stock Exchange of Madrid attacked by some protesting students who had thrown on its façade buckets of paint, stones and fireworks. Next to the photograph of the martyred building Miró wrote: 'treat the big white canvases that I have in Son Boter [his studio] in this spirit. Burn them partially. Throw stones at them and stab them to break them open. Cut them into pieces. Pour on pots of paint. Walk on them' (quoted in W. Jeffett, *Ibid.*, p. 185). *L'Humanité*, the newspaper of the French Communist Party immediately grasped the potential political message of works such as *Toile brûlée III*; in a review of the 1974 Grand Palais retrospective in which the work was exhibited, Raoul-Jean Moulin wrote: Miró 'does not live in bliss. He is sensitive to the world, to the pulsation of his time, to the events which compel him to act. (...) This is not an intellectual attitude but a profound feeling, something like a cry of joy which delivers you from anguish' (quoted *Ibid.*, p. 186).



Stills from Francesc Català-Roca's film *Miró 73*. *Toiles Brûlées* showing Miró creating his Burnt Canvases, 1973.

λ155 JOAN MIRÓ (1893-1983)

La Fête des oiseaux et des constellations (The Celebration of Birds and Constellations)

signed 'Miró' (lower right); signed 'MIRÓ.', dated '9/II/74' and titled (on the reverse)

oil on canvas

165½ x 16 in. (420.5 x 40.5 cm.)

Painted on 9 February 1974

£600,000-900,000

\$980,000-1,500,000

€710,000-1,100,000



PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada (no. 173).

Galerie Larock-Granoff, Paris.

Private collection, Japan.

Private collection, Lisbon, by whom acquired from the above in 2006.

EXHIBITED:

Paris, Galeries nationales du Grand Palais, *Joan Miró*, May - October 1974, no. 193.

LITERATURE:

A. Cirici, *Miró-Mirall*, Barcelona, 1977, no. 171, p. 154.

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. V, 1969-1975, Paris, 2003, no. 1572, p. 180 (illustrated).

Verso of the present lot (detail)





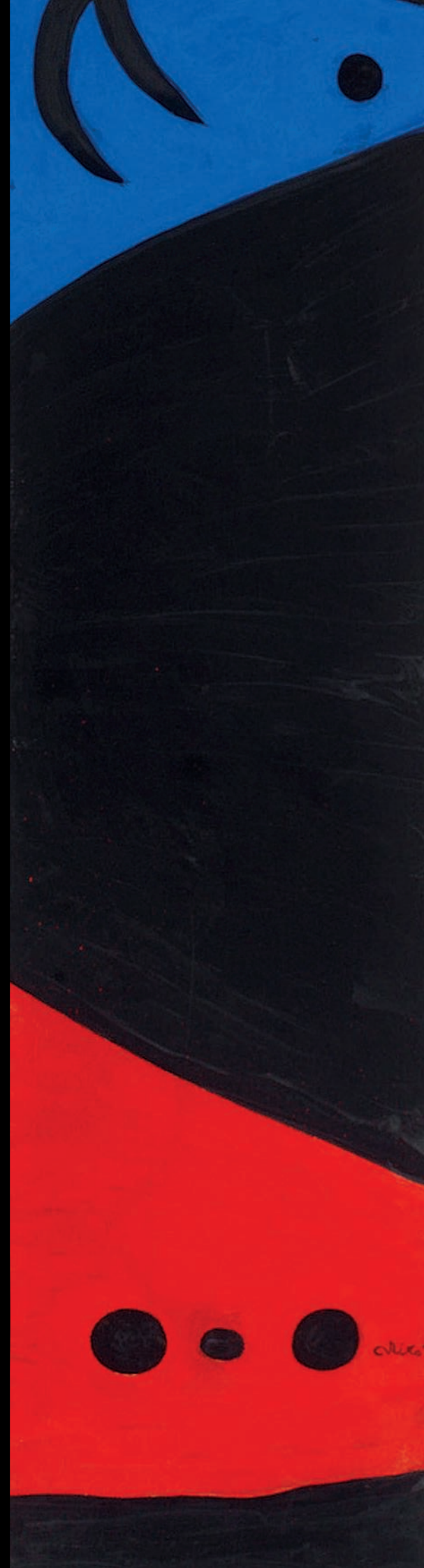
Evoking two of the most enduring and most poetic themes in the art of Joan Miró, *La Fête des oiseaux et constellations* belongs to a series of works executed by the artist in 1974 in which black forms are combined with red, yellow and blue areas of flat colour. Over four meters high, the picture stands like a totemic presence, dominating over the viewer with its abstract forms, the repositories of some magical vision. The title of the work – ‘The Celebration of Birds and Constellations’ – suggests a vision of cosmic plenitude, evoking the flight of birds and the eternal stillness of the stars.

La Fête des oiseaux et constellations was exhibited in 1974 at the major retrospective organised at the Grand Palais, in Paris. Tracing the entire career of the artist, the exhibitions presented Miró's early, established works, as well as his most recent, most experimental paintings. Miró had personally insisted on the inclusion of his latest works, sending more than one hundred works, on which he had been working since 1969, from his studio to the Grand Palais. *La Fête des oiseaux et constellations* was exhibited as part of a series of canvases conceived around vast, black shapes, complemented by flat areas of colour, mostly red, yellow and blue. Within the exhibition, the series stood as a new, formal experiment in which Miró intended to attain the symbols of his art through the interaction of flat areas of colours and superimposing planes. That same year, Miró explained his working method: ‘I work in stages – first stage, the blacks; with the other stages comes the rest, which is given to me by the blacks’ (*Ibid.*, p. 285).

The magic of the work's title is reminiscent of Miró's particular way of conceiving paintings as visual poems. A friend of poets such as Jacques Prévert and René Char, he declared ‘I read poetry every day’; likewise, with his paintings Miró was – in the words of Jacques Dupin – ‘on

the lookout for the sudden lightening flash of poetry which might tear through the skies of his painting' (J. Dupin, *Miró*, Paris, 2012, p. 432). The titles that at times accompany his paintings are indeed reminiscent of those unexpected, extraordinary unconscious verses which the Surrealists had discovered through automatic writing. They played a crucial role in Miró's art: 'I find my titles as I work, as I link one thing to another on my canvas. When I've found the title, I live in its atmosphere. The title becomes, for me, a one-hundred-percent reality, like a model, a woman lying down, for example, for someone else. The title is, for me, a precise reality' (J. Miró, 'Miró: I work like a gardener...', pp. 423-428, in *Joan Miró 1893-1993*, exh. cat., Barcelona, 1993, p. 425). With its festive, mystical atmosphere and ascending towards the sky, *La Fête des oiseaux et constellations* appears as an abstract ode to the celestial vault.

La Fête des oiseaux et constellations evokes two themes that are central to Miró's entire *oeuvre*: birds and stars. When asked in 1974 what he would paint after the retrospective at the Grand Palais had closed, Miró replied: 'What subjects will I deal with next? (...) there will be the *Women and Birds in the Night*. Where does this theme come from? Good Lord! Perhaps the bird comes from the fact that I like space a lot and the bird makes one think of space. And I put it in front of the night; I situate it in relation to the ground. It's always the same kind of theme, my kind of theme' ('"Miró: Now I work on the floor"', by Yvon Taillandier. In *XXe Siècle* (Paris), May 30, 1974', pp. 282-286, in Margit Rowell, (ed.), *Joan Miró Selected Writings and Interviews*, London, 1987, p. 283). Exploring two of the most enduring elements of Miró's universe through a new formal language, *La Fête des oiseaux et constellations* illustrates the artist's unrelenting transformation of signs and painting.





Miró

SEVEN
DECADES
OF HIS ART

1930s: 'Unbridled invention nourished monstrous incursions'

(J. Dupin, 'Preface', pp. 7-13, in J. Dupin, A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. 1, p. 12)

During the 1930s, Joan Miró turned to drawing with renewed interest, approaching the medium through a series of suites, each conforming to the artist's own 'predetermined criteria and restrictive rules' (J. Dupin, A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. 1, p. 10). Exploring different supports, combining drawing with collage and integrating pastel and gouache, the group of works presented here illustrates the variety of Miró's inventions as a draughtsman, including examples of some of the most distinctive series the artist executed in the 1930s. With their distorted lines and nightmarish creatures, they parallel what Miró called his 'savage paintings'.

Executed in 1934, *Untitled (Drawing-Collage)* (lot 289) concludes the series that Miró christened his 'dessins-collages', begun in 1933. While in the previous works, small cut-outs of anatomy details, newspaper photographs and insect images had been grafted onto Miró's creatures, in *Untitled (Drawing-Collage)* (lot 289) the opposite exchange has taken place: Miró's free-flowing lines have invaded a found page illustrating a public monument, fantasy attacking encyclopaedic truth.

That same year Miró embarked onto another series, combining soft hues of powdered pastel with defined India ink black lines, as illustrated by *Untitled* (lot 290). The diffuse warmth of the red pastel creates a contrast with the swelling, deforming lines of the figure, mid-way between caricature and outright invention. Perhaps inspired by the strength of the single line explored in that series of drawings, Miró carried onto a group of four works – of which two are presented here, *Untitled* (lots 287 and 288) – this time reducing the medium to its bare minimum: cardboard and pencil. The simplicity of the medium enhances the terrifying deformations of the two characters: protuberances stretched and jaws open, they convey all their power only through the troubled contours of their forms.

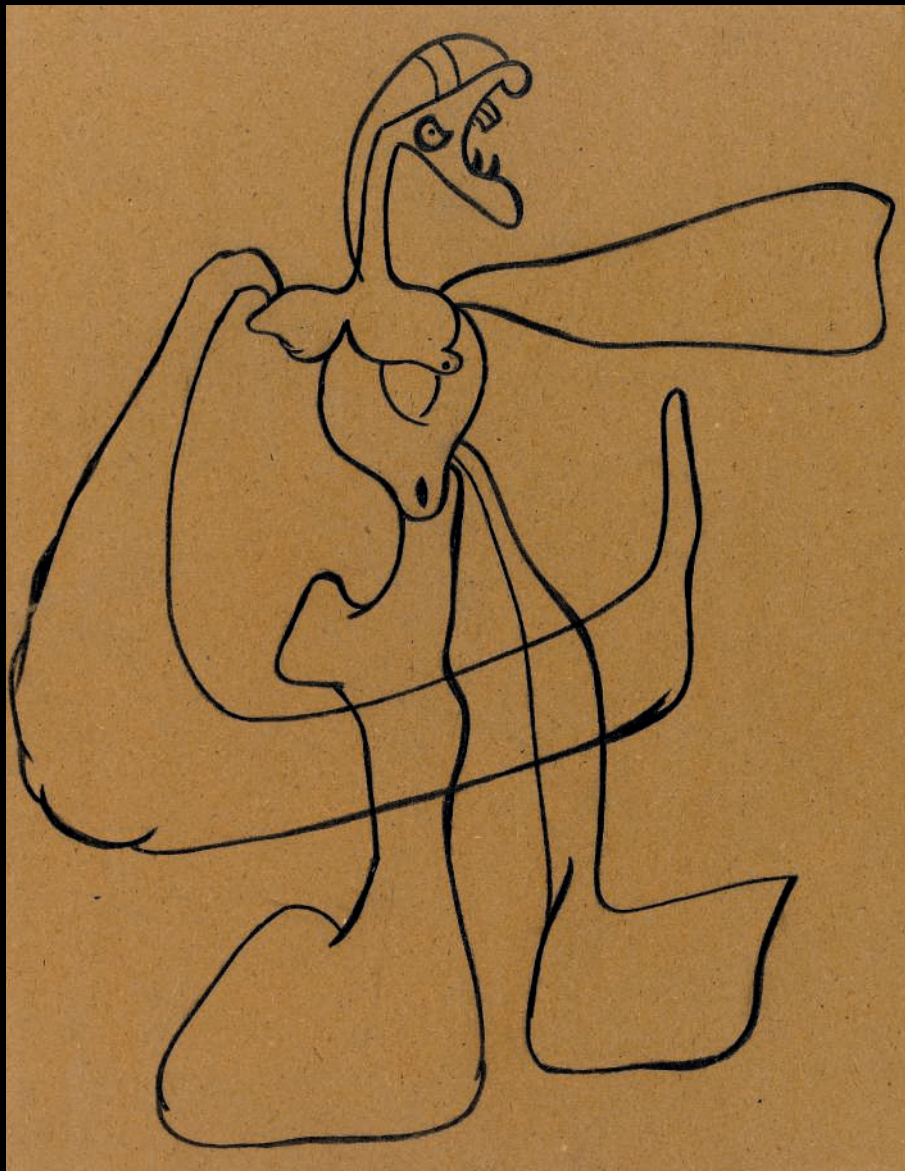
In 1936 the Spanish Civil War erupted. Miró's sinister inventions seemed then to have voiced the anxiety and the violence Europe was advancing towards. In 1937 Miró had returned to Paris, fleeing Spain the year before. With no studio in which to work, that year Miró joined the Grand Chaumière art academy, where, next to young students, the artist tested his skills in the life-drawing sessions.

Executed in that context, the group of *Dessins de La Grande Chaumière* here presented illustrates what Miró's friend and authority Jacques Dupin qualified as a combination of instinct and discipline: 'the violence of the inner drama could result only in explosive, unrestrained expression; recourse to the model, however, (...) restores coherence of form and determines structure from the outside' (J. Dupin, *Miró*, Paris, 2012, p. 208).

They affirm 'Miró's power as an artist', as his lines became 'more expressive, more authoritative than ever before' (*Ibid.*, p. 208). But while the presence of the model had somehow controlled Miró's flights of fantasy, in 1938 Miró surrendered once again to the imperious dictations of his imagination: distorted and stained with a sinister red wash, *Untitled* (lot 297) presents a crude, unsettling portrait in what may be symbolic transposition of Miró's suffering motherland.



Miró



PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ287

JOAN MIRÓ (1893-1983)

Untitled

signed and dated 'Joan Miró.26/4/34.' (on the reverse)

pen and ink on card

12¾ x 10⅞ in. (32.4 x 25.9 cm.)

Executed on 26 April 1934

£30,000-50,000

\$50,000-82,000

€36,000-59,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Claude Kechichian, Paris.

Private collection, Japan.

Private collection, Lisbon, acquired from the above in 2006.

EXHIBITED:

Yokohama, Museum of Art, *Joan Miró, Centennial Exhibition, The Pierre Matisse Collection*, January - March 1992, no. 14 (illustrated p. 64).

LITERATURE:

V. Combalia, *Picasso-Miró, Miradas cruzadas*, Madrid, 1998, p. 91 (illustrated fig. 76).

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. I, 1901-1937, Paris, 2008, no. 454 (illustrated p. 218).

Miró



PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ288

JOAN MIRÓ (1893-1983)

Untitled

signed and dated 'Joan Miró.21/4/34.' (on the reverse)

pen and ink on card

12¾ x 10⅞ in. (32.4 x 25.9 cm.)

Executed on 21 April 1934

£25,000-35,000

\$41,000-57,000

€30,000-42,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Claude Kechichian, Paris.

Private collection, Japan.

Private collection, Lisbon, acquired from the above in 2003.

EXHIBITED:

Yokohama, Museum of Art, *Joan Miró, Centennial Exhibition, The Pierre Matisse Collection*, January - March 1992, no. 13 (illustrated p. 64).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. I, 1901-1937, Paris, 2008, no. 440 (illustrated p. 212).



PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ289

JOAN MIRÓ (1893-1983)

Untitled (Drawing-Collage)

signed and dated 'Joan Miró 19/4/34.' (on the reverse)

pencil and paper collage on printed paper

20¾ x 15 in. (52.7 x 38.3 cm.)

Executed on 19 April 1934

£100,000-150,000

\$170,000-250,000

€120,000-180,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Claude Kechichian, Paris.

Private collection, Japan.

Private collection, Lisbon, acquired from the above in 2003.

EXHIBITED:

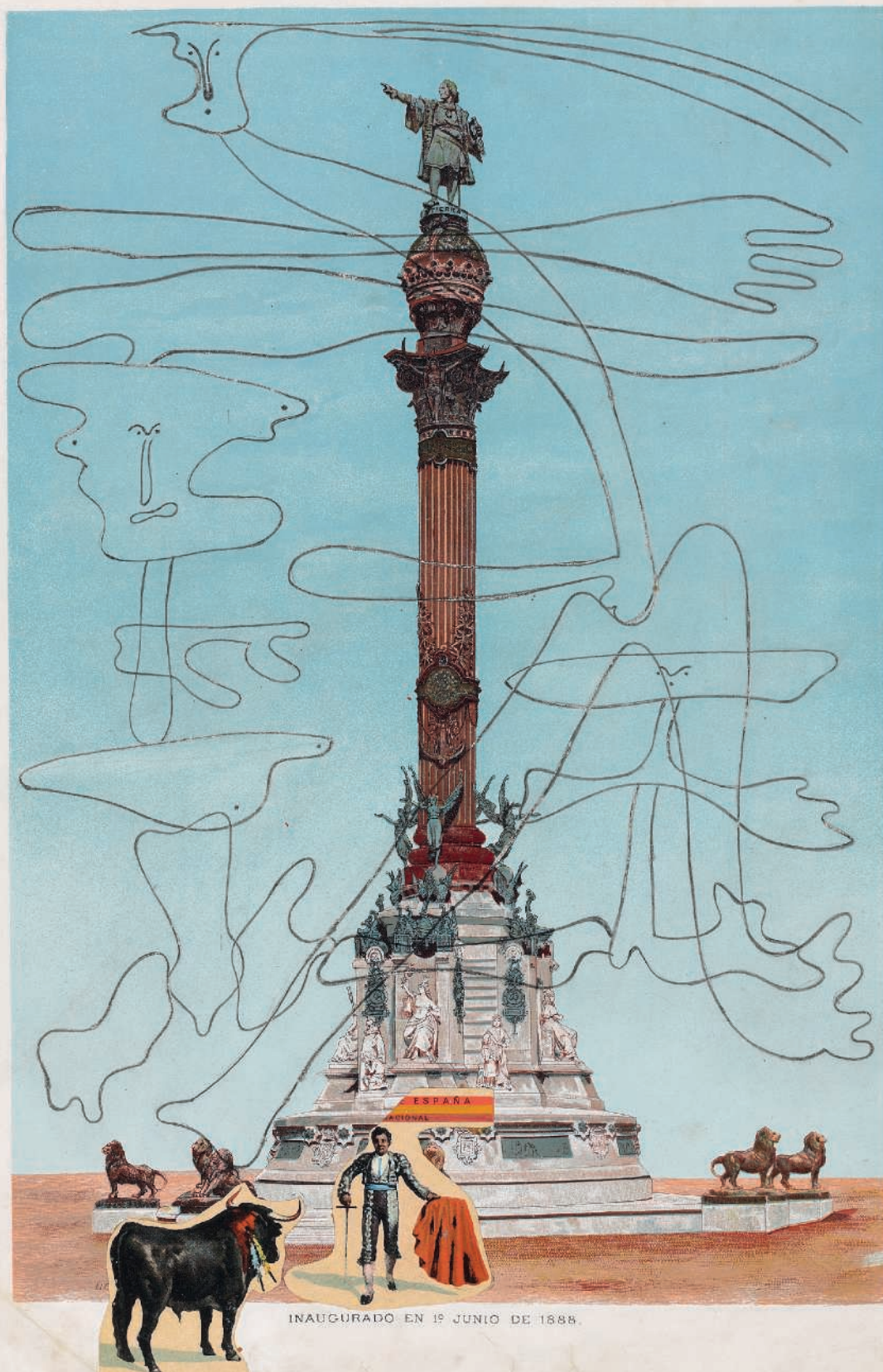
Yokohama, Museum of Art, *Joan Miró, Centennial Exhibition*,

The Pierre Matisse Collection, January - March 1992, no. 12 (illustrated p. 63).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*,
vol. I, 1908-1937, Paris, 2008, no. 399 (illustrated p. 196)

MONUMENTO A COLON





PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ290

JOAN MIRÓ (1893-1983)

Untitled

signed and dated 'Joan Miró. 19/3/34.' (on the reverse)

pastel and brush and India ink on paper

24¾ x 18½ in. (63 x 47 cm.)

Executed 19 March 1934

£90,000-120,000

\$150,000-200,000

€110,000-140,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Claude Kechichian, Paris.

Private collection, Japan.

Private collection, Lisbon, acquired from the above in 2003.

EXHIBITED:

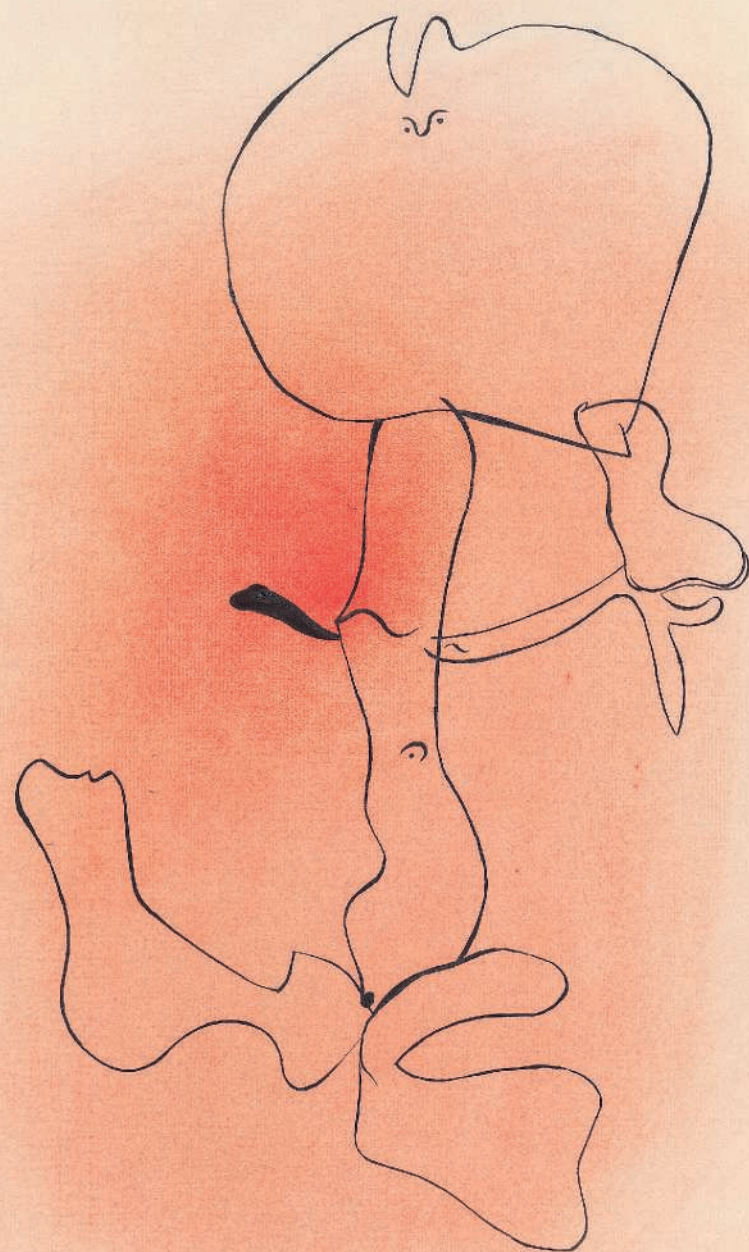
Yokohama, Museum of Art, *Joan Miró, Centennial Exhibition*,

The Pierre Matisse Collection, January - March 1992, no. 9 (illustrated p. 61).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*,

vol. I, 1908-1937, Paris, 2008, no. 422 (illustrated p. 205).





PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ291

JOAN MIRÓ (1893-1983)

Signes et figurations

signed 'Miró' (at the centre); signed, dated and inscribed
'Joan Miró "Signes et Figurations" 20/12/35.' (on the reverse)
watercolour and brush and India ink on paper
17 $\frac{3}{8}$ x 13 $\frac{1}{4}$ in. (45 x 34 cm.)
Executed on 20 December 1935

£120,000-180,000

\$200,000-290,000

€150,000-210,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

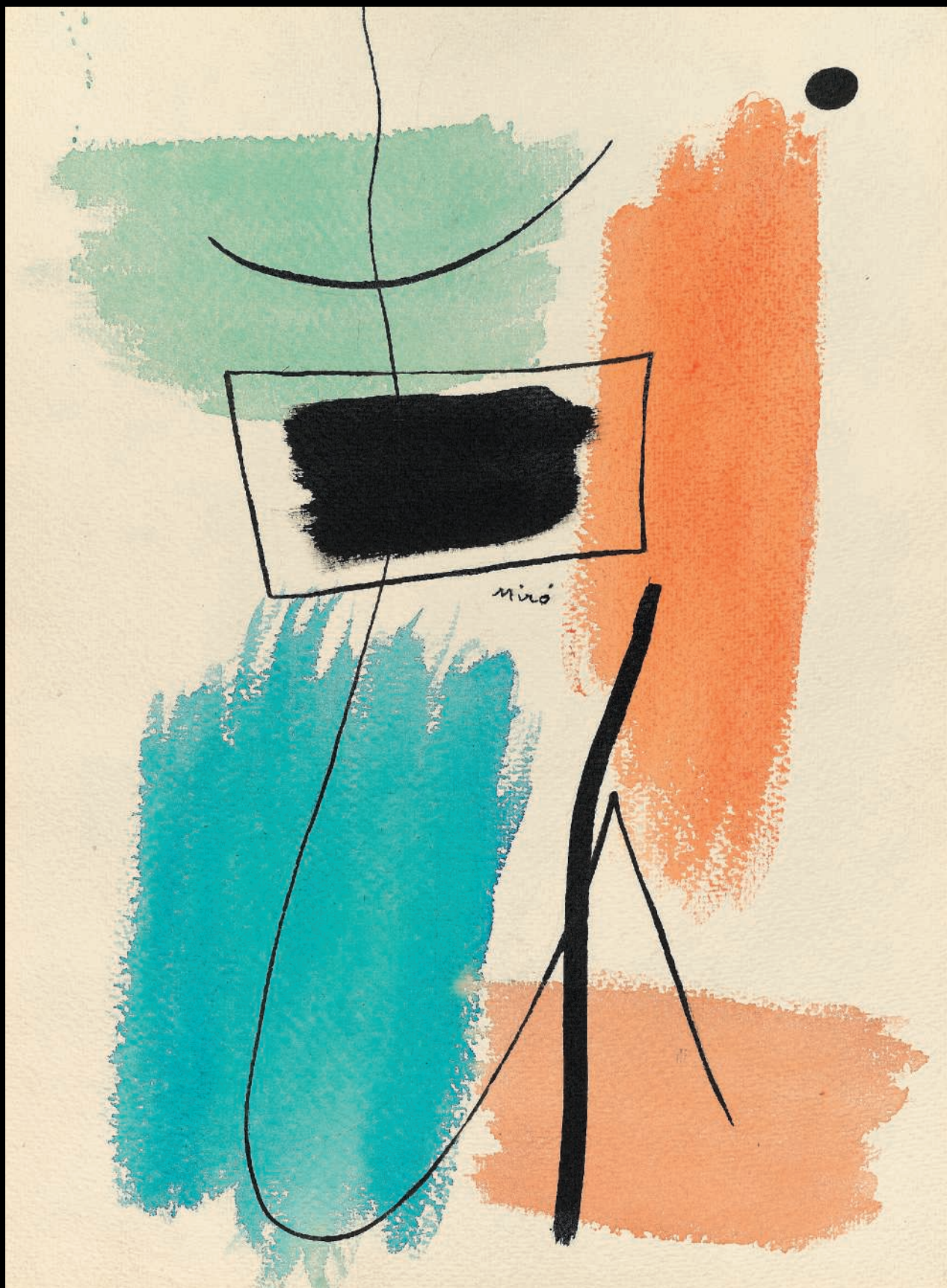
Claude Kechichian, Paris.

Private collection, Japan.

Private collection, Lisbon, acquired from the above in 2005.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*,
vol. I, 1901-1937, Paris, 2008, no. 545 (illustrated p. 264).





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λ292

JOAN MIRÓ (1893-1983)

Les Acrobates

signed 'Miró' (centre right); signed, dated and inscribed
'MIRÓ. "Les acrobates" 3/11/37.' (on the reverse)

watercolour and wax crayon on paper

29½ x 41½ in. (75 x 105 cm.)

Executed on 3 November 1937

£130,000-180,000

\$220,000-290,000

€160,000-210,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2003.

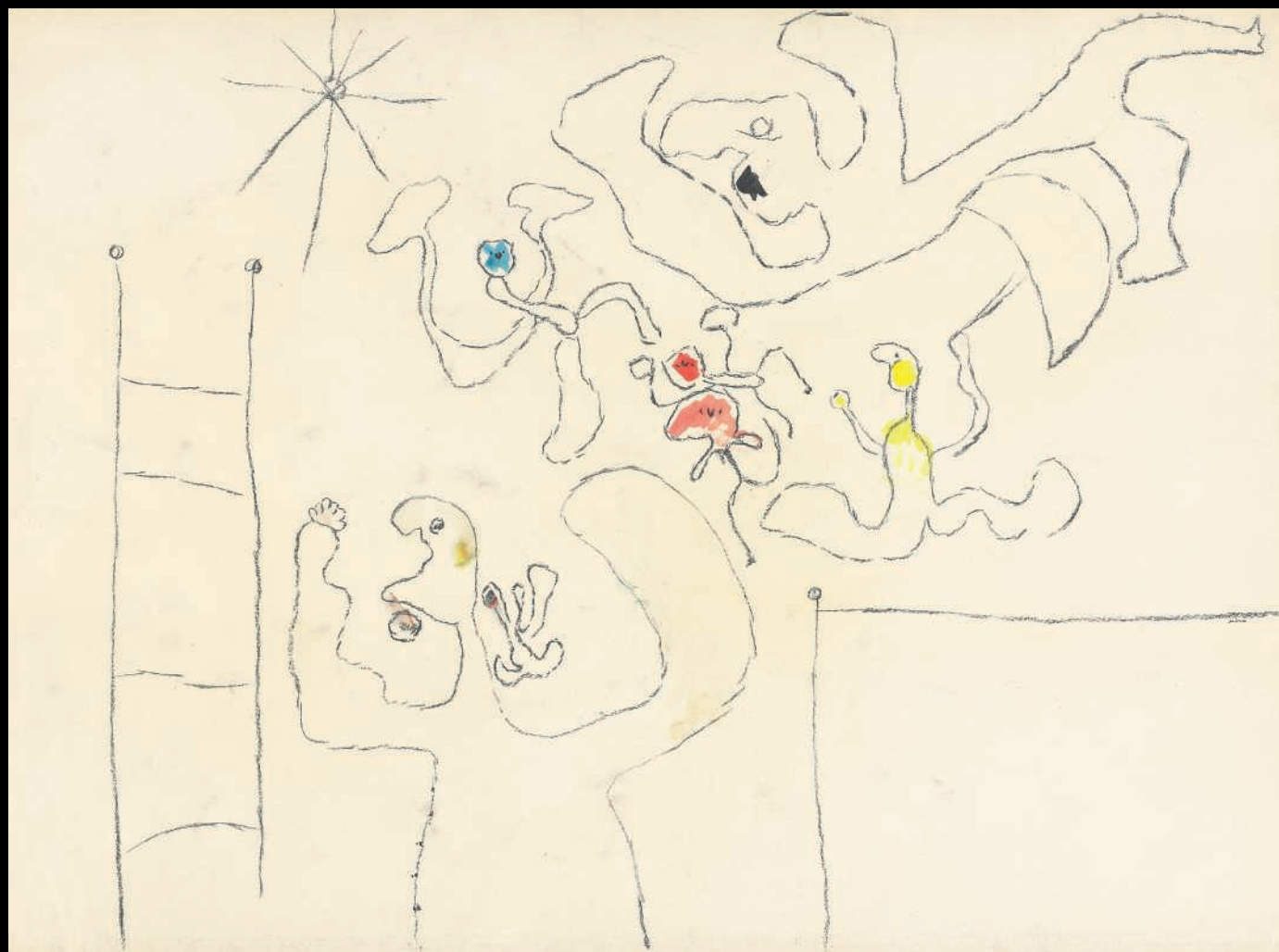
EXHIBITED:

Yokohama, Museum of Art, *Joan Miró, Centennial Exhibition*,

The Pierre Matisse Collection, January - March 1992, no. 45 (illustrated p. 85).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*,
vol. I, 1901-1937, Paris, 2008, no. 779 (illustrated p. 369).



Miró

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REPUBLIC

λ293

JOAN MIRÓ (1893-1983)

Drawing from La Grande Chaumière

signed and dated 'Miró 1937.' (centre right)

pencil on paper

9 x 12¼ in. (23 x 31 cm.)

Drawn in 1937

£15,000-20,000

\$25,000-33,000

€18,000-24,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2003.

EXHIBITED:

Yokohama, Museum of Art, *Joan Miró, Centennial Exhibition, The Pierre Matisse Collection*, January - March 1992, no. 38 (illustrated p. 81).

LITERATURE:

J. Dupin, *Miró*, New York, 1961, p. 255.

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné*,

Drawings, vol. I, 1901-1937, Paris, 2008, no. 659 (illustrated p. 316).

Miró

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REPUBLIC

λ294

JOAN MIRÓ (1893-1983)

Drawing from La Grande Chaumière

signed and dated 'Miró 1937.' (centre right)

pencil on paper

12¼ x 9 in. (31 x 23 cm.)

Drawn in 1937

£16,000-22,000

\$27,000-36,000

€19,000-26,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2003.

EXHIBITED:

Yokohama, Museum of Art, *Joan Miró, Centennial Exhibition, The Pierre Matisse Collection*, January - March 1992, no. 39 (illustrated p. 81)

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné*,

Drawings, vol. I, 1901-1937, Paris, 2008, no. 653 (illustrated p. 313).



Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ295

JOAN MIRÓ (1893-1983)

Drawing from La Grande Chaumière

signed and dated 'Miró 1937.' (centre right)

pencil on paper

12¼ x 9 in. (31 x 23 cm.)

Drawn in 1937

£18,000-25,000

\$30,000-41,000

€22,000-30,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

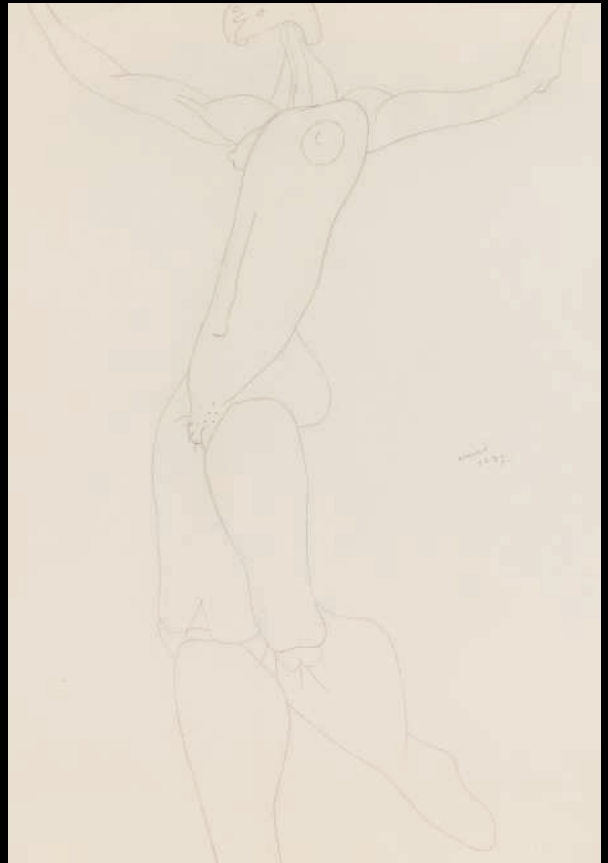
Private collection, Lisbon, acquired from the above in 2003.

EXHIBITED:

Yokohama, Museum of Art, *Joan Miró, Centennial Exhibition, The Pierre Matisse Collection*, January - March 1992, no. 32 (illustrated p. 79).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. I, 1901-1937, Paris, 2008, no. 670 (illustrated p. 320).



Miró

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λ296

JOAN MIRÓ (1893-1983)

Drawing from La Grande Chaumière

signed and dated 'Miró 1937.' (centre right)

pencil on paper

12¼ x 9 in. (31 x 23 cm.)

Drawn in 1937

£18,000-25,000

\$30,000-41,000

€22,000-30,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2005.

EXHIBITED:

Yokohama, Museum of Art, *Joan Miró, Centennial Exhibition, The Pierre Matisse Collection*, January - March 1992, no. 33 (illustrated p. 79).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. I, 1901-1937, Paris, 2008, no. 679 (illustrated p. 323).





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λ297

JOAN MIRÓ (1893-1983)

Untitled

signed 'Miró' (lower left); signed and dated
'JOAN MIRÓ. 11/II/938.' (on the reverse)
watercolour and black crayon on paper
24 $\frac{3}{8}$ x 18 $\frac{7}{8}$ in. (62.5 x 48 cm.)
Executed on 11 February 1938

£80,000-120,000

\$140,000-200,000

€95,000-140,000

PROVENANCE:

Pierre Matisse Gallery, New York.

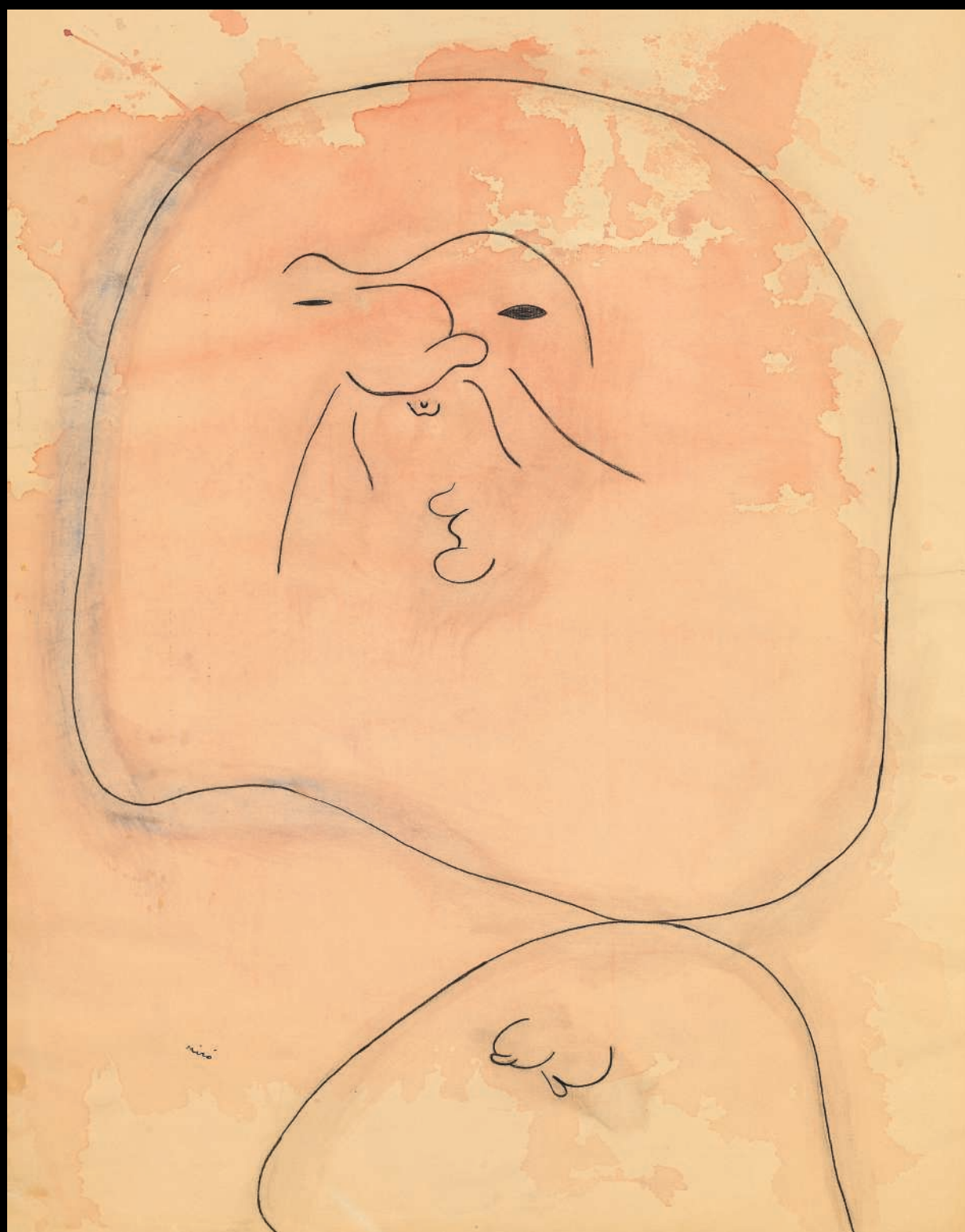
Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2006.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*,
vol. II, 1938-1959, Paris, 2010, no. 814 (illustrated p. 19).





Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ298

JOAN MIRÓ (1893-1983)

Untitled

signed 'Miró' (lower left); signed and dated 'JOAN MIRÓ. 12/6/38'
(on the reverse)

gouache and pen and India ink on card

10 $\frac{5}{8}$ x 7 $\frac{1}{2}$ in. (27 x 19 cm.)

Executed on 12 June 1938

£40,000-60,000

\$66,000-98,000

€48,000-71,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2005.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*,
vol. II, 1938-1959, Paris, 2010, no. 840 (illustrated p. 32).



Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ299

JOAN MIRÓ (1893-1983)

Femme assise II

signed 'Miró' (lower centre); signed, dated and inscribed 'JOAN MIRÓ. "Femme assise" 3/8/939.II' (on the reverse)
pen and India ink and wash on wallpaper
11 7/8 x 8 3/4 in. (30 x 22 cm.)
Executed on 3 August 1939

£40,000-60,000

\$66,000-98,000

€48,000-71,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2005.

EXHIBITED:

Palma de Mallorca, Fundación Pilar i Joan Miró, *Joan Miró, Evocació de la imatge femenina*, Decembre 2008 - March 2009 (illustrated p. 107).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. II, 1938-1959, Paris, 2010, no. 882 (illustrated p. 54).



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λ300

JOAN MIRÓ (1893-1983)

Le Petit village

signed 'Miró' (lower right)

gouache, colour crayon and chalk on black paper

29⅞ x 42½ in. (74 x 108 cm.)

Executed on 31 October 1938

£200,000-300,000

\$330,000-490,000

€240,000-360,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2003.

EXHIBITED:

Yokohama, Museum of Art, *Joan Miró, Centennial Exhibition*,

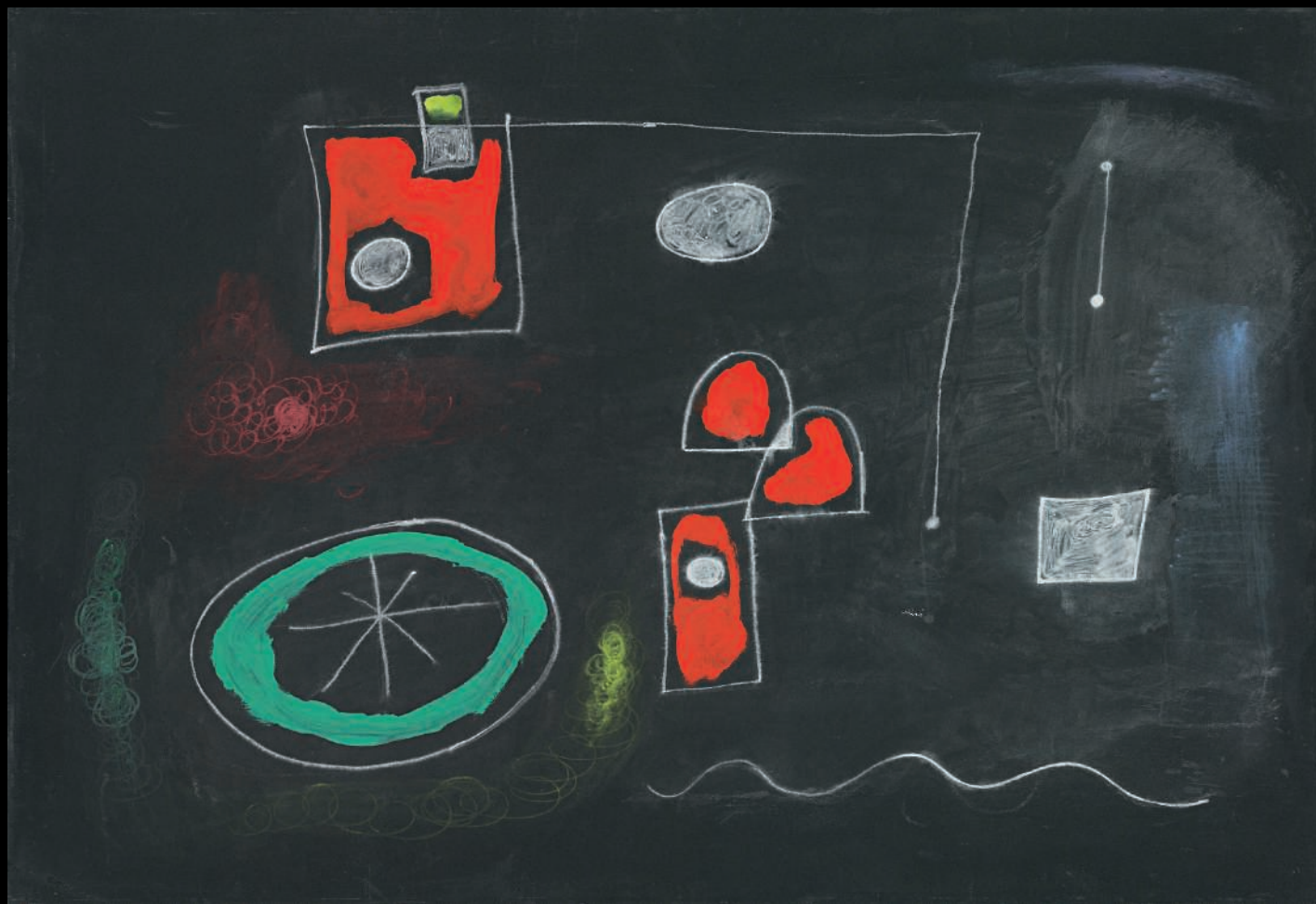
The Pierre Matisse Collection, January - March 1992, no. 49

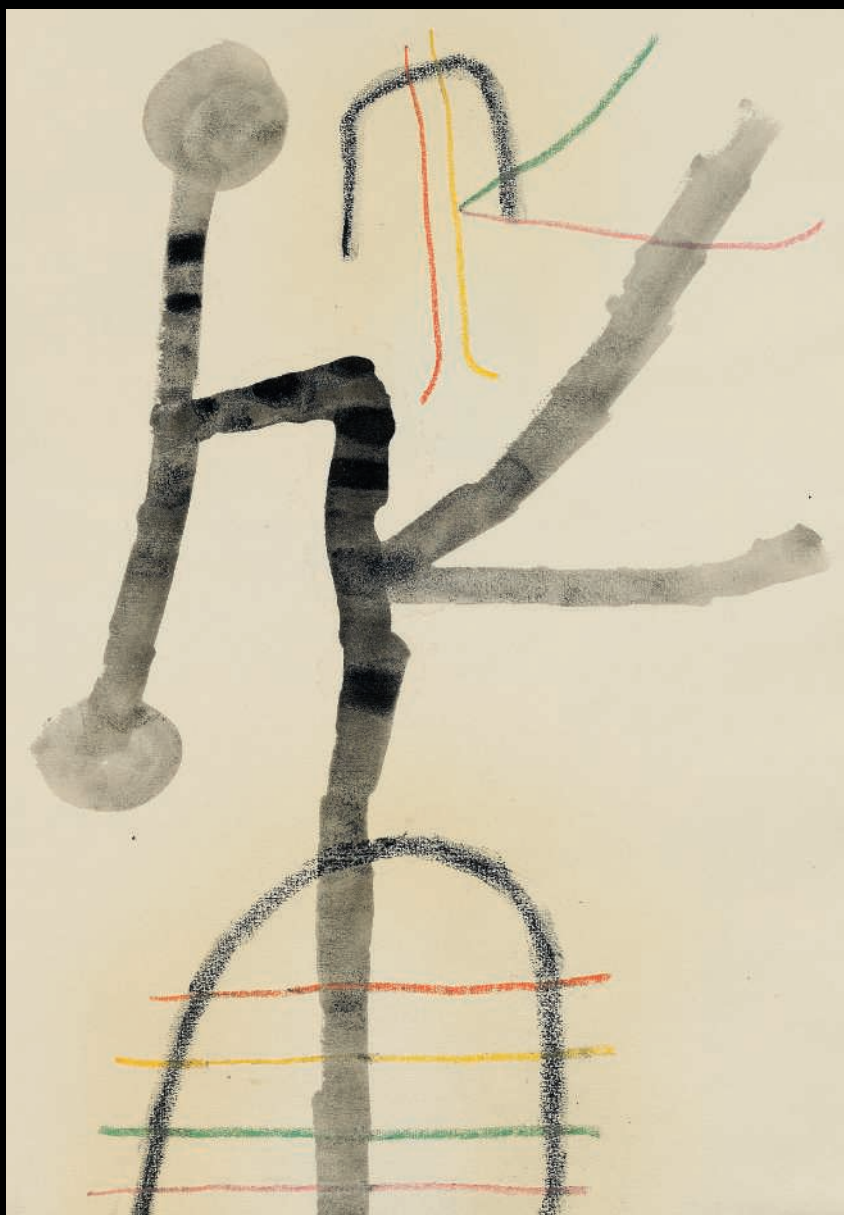
(illustrated p. 89).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné*,

Drawings, vol. II, 1938-1959, Paris, 2010, no. 847 (illustrated p. 36).





Miró

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λ301

JOAN MIRÓ (1893-1983)

Untitled

signed and dated 'Miró.1949' (on the reverse)
wax crayon and brush and India ink on paper
24¾ x 18½ in. (63.5 x 47 cm.)
Executed in 1949

£35,000-55,000

\$58,000-90,000

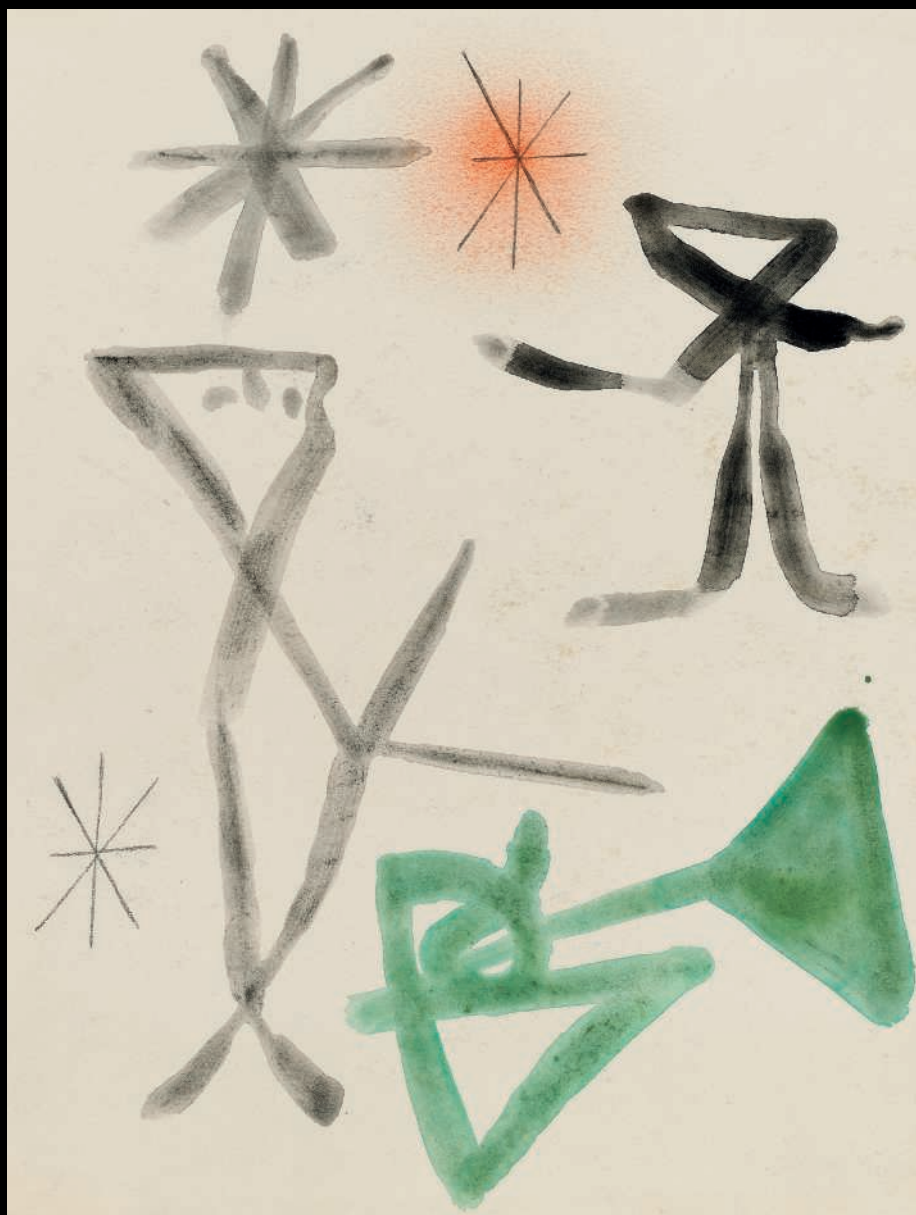
€42,000-65,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, Reno.
Private collection, Japan, by whom acquired from the above.
Private collection, Lisbon, acquired from the above in 2005.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. II, 1938-1959, Paris, 2008, no. 1143 (illustrated p. 170).



Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ302

JOAN MIRÓ (1893-1983)

Untitled

signed and dated 'Miró.1949' (on the reverse)
watercolour, brush and India ink, pastel and pencil on paper
12¾ x 9⅞ in. (32 x 25.5 cm.)
Executed in 1949

£20,000-30,000

\$33,000-49,000

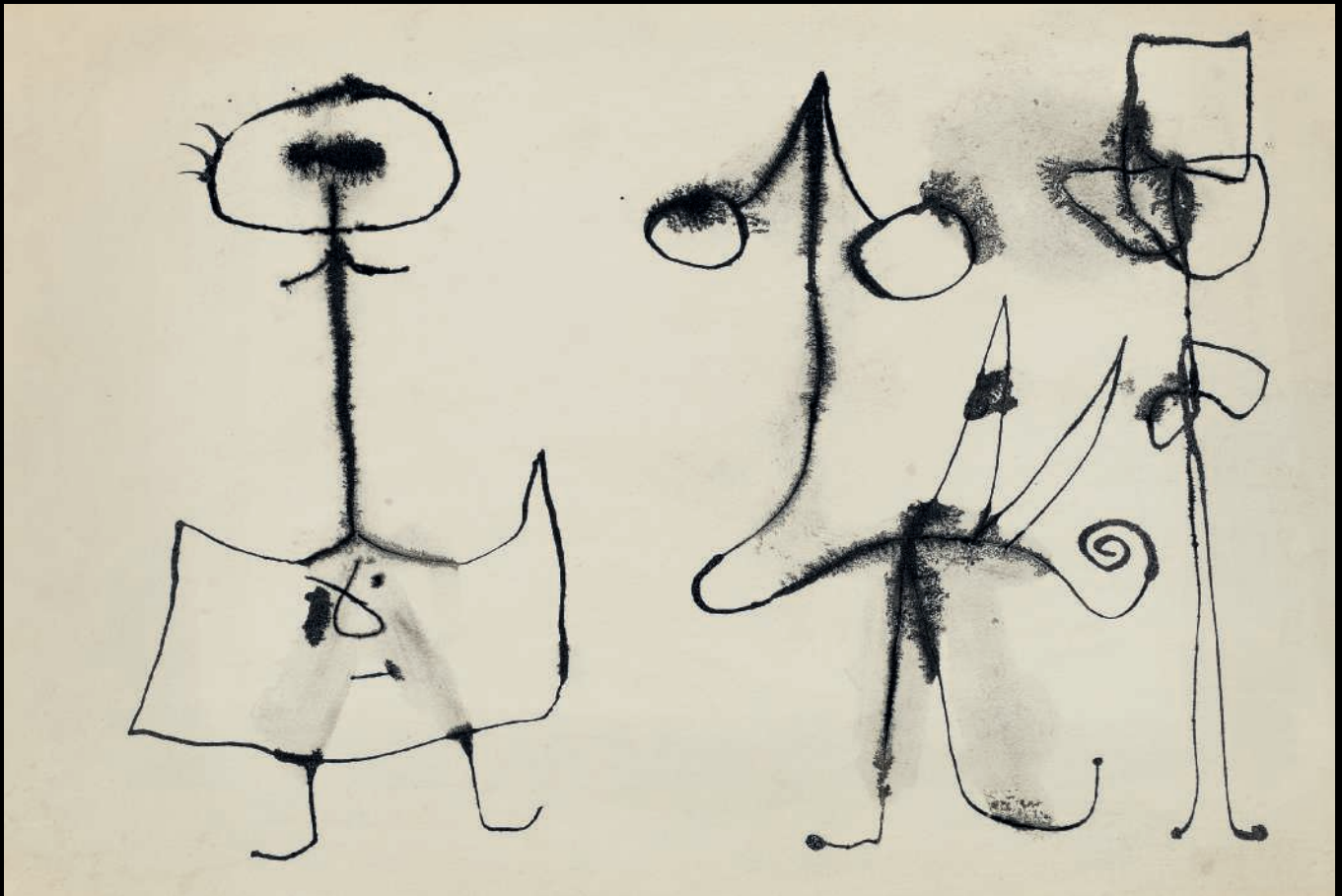
€24,000-36,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, Reno.
Claude Kechichian, Paris.
Private collection, Japan.
Private collection, Lisbon, acquired from the above in 2003.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. II, 1938-1959, Paris, 2008, no. 1201 (illustrated p. 191).



Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ303

JOAN MIRÓ (1893-1983)

Untitled

signed and dated 'Miró.1949' (on the reverse)
pen and India ink and wash on paper
12¾ x 19⅞ in. (32 x 50.5 cm.)
Executed in 1949

£28,000-35,000

\$46,000-57,000

€34,000-42,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, Reno.
Private collection, Japan, by whom acquired from the above.
Private collection, Lisbon, acquired from the above in 2005.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. II, 1938-1959, Paris, 2008, no. 1105 (illustrated p. 157).



Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ304

JOAN MIRÓ (1893-1983)

Untitled

signed and dated 'Miró.1950' (on the reverse)
brush and India ink and wash on paper
17 7/8 x 22 in. (44.5 x 56 cm.)
Executed in 1950

£35,000-55,000

\$58,000-90,000

€42,000-65,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, Reno.
Private collection, Japan, by whom acquired from the above.
Private collection, Lisbon, acquired from the above in 2005.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. II, 1938-1959, Paris, 2008, no. 1218 (illustrated p. 198).



Miró

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λ305

JOAN MIRÓ (1893-1983)

Untitled

signed and dated 'Miró.1950' (on the reverse)
gouache, brush and India ink and wash on paper
15 x 22¼ in. (38 x 56.5 cm.)
Executed in 1950

£40,000-60,000

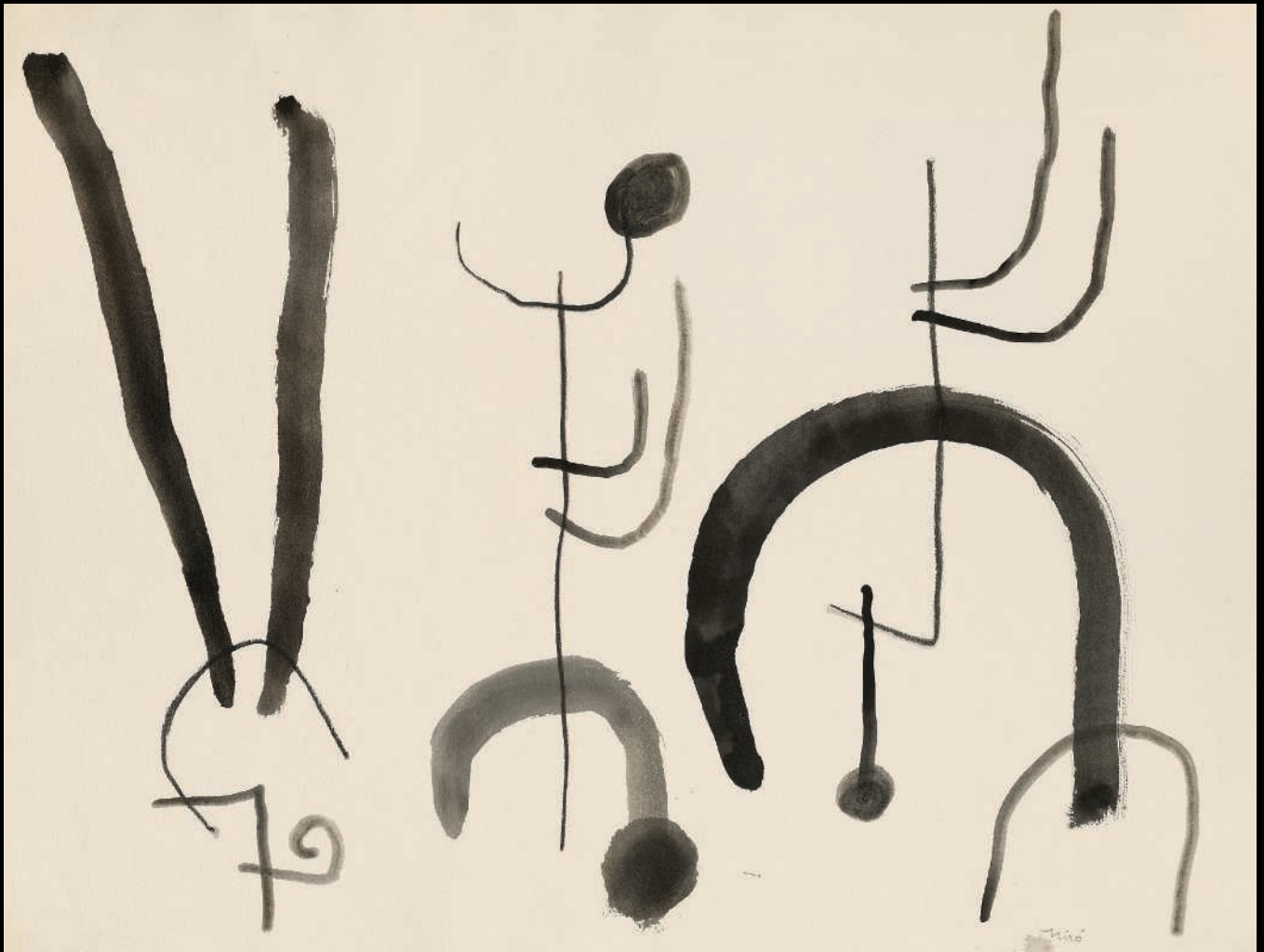
\$66,000-98,000
€48,000-71,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, Reno.
Private collection, Japan, by whom acquired from the above.
Private collection, Lisbon, acquired from the above in 2003.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. II, 1938-1959, Paris, 2008, no. 1220 (illustrated p. 199).



Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ306

JOAN MIRÓ (1893-1983)

Graphisme concret

signed 'Miró' (lower right); signed, dated and inscribed
'Miró. 1951 graphisme concret' (on the reverse)
brush and India ink on paper
19 $\frac{1}{8}$ x 26 $\frac{1}{8}$ in. (49.5 x 66.5 cm.)
Executed in 1951

£35,000-55,000

\$58,000-90,000

€42,000-65,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, Reno.
Private collection, Japan, by whom acquired from the above.
Private collection, Lisbon, acquired from the above in 2005.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*,
vol. II, 1938-1959, Paris, 2010, no. 1262 (illustrated p. 218).

1960s: 'I feel deeply in harmony with the Japanese soul'

(Miró, quoted in P. Bourcier, 'Article (Excerpts)', in *Les Nouvelles Littéraires*, Paris, 8 August 1968, p. 275)

Emphasising the expressive power of the black mark on paper, this group of drawings from the 1960s resonates with Joan Miró's fascination for calligraphy. Miró travelled to Japan twice: first in 1966, for the opening of a major retrospective organised by the Tokyo and Kyoto Museums of Modern Art, and later in 1970, when he was invited by the Japanese Gas Works to decorate their pavilion at the International Exposition in Osaka. The first monograph ever to be published on Miró, moreover, had been written in 1940 by the Japanese poet Shuzo Takiguchi.

Commenting on his 1966 trip, Miró affirmed: 'I was fascinated by the work of the Japanese calligraphers and it definitely influenced my own working methods. I work more and more in a state of trance, I would say almost always in a trance these days. And I consider my work more and more gestural' (J. Miró quoted in 'Interview with Margit Rowell Unpublished. Paris, April 20, 1970', pp. 279-280, in Margit Rowell, (ed.), *Joan Miró Selected Writings and Interviews*, London, 1987, p. 279).

Executed in 1966 as part of a series of restrained, black ink drawings on Japanese paper (lots 313-315) constitute a distinct group of works within Miró's drawings. They stretch Miró's ability to create atmosphere out of lines and forms to its very limit: relying only on black lines, dripped instinctively on the paper, these drawings seem to be the result of the 'state of trance' artist maintained in his creative activity.

In 1968, Miró returned to Japan paper as a support, exploring once more its absorbent property: while in *Personnages IV* (lot 310) Miró watched large stains of ink expanding in front of him, evoking forms and shapes, in *Untitled [IV]* (lot 316) the artist had seemed to experiment with the restrained combination of spray marks and single blots of ink, a pairing that he would also explore in his paintings in the 1960s. Yet the influence of Japan would only amplify a sensitivity that was already intrinsic to Miró's artistic creation.

Two works prior to 1966 – *Personnages et oiseau dans la nuit* (1963) (lot 308) and *Personnage et oiseau* (1965) (lot 311) - show that large, expressionist black brushstrokes and dripped lines of ink were artistic means that Miró freely explored and drew upon in his career.



The logo for Joan Miró, featuring his signature 'MIRÓ' in a stylized, orange-red script.

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λ307

JOAN MIRÓ (1893-1983)

Untitled VI/XI

signed with the initial 'M' (lower left); signed, dated and numbered 'MIRÓ
28/12/60 VI/XI' (on the reverse)
oil and ink and wash on paper
27¾ x 39⅞ in. (70.5 x 100 cm.)
Executed on 28 December 1960

£60,000-90,000

\$99,000-150,000

€72,000-110,000

PROVENANCE:

Pierre Matisse Gallery, New York.

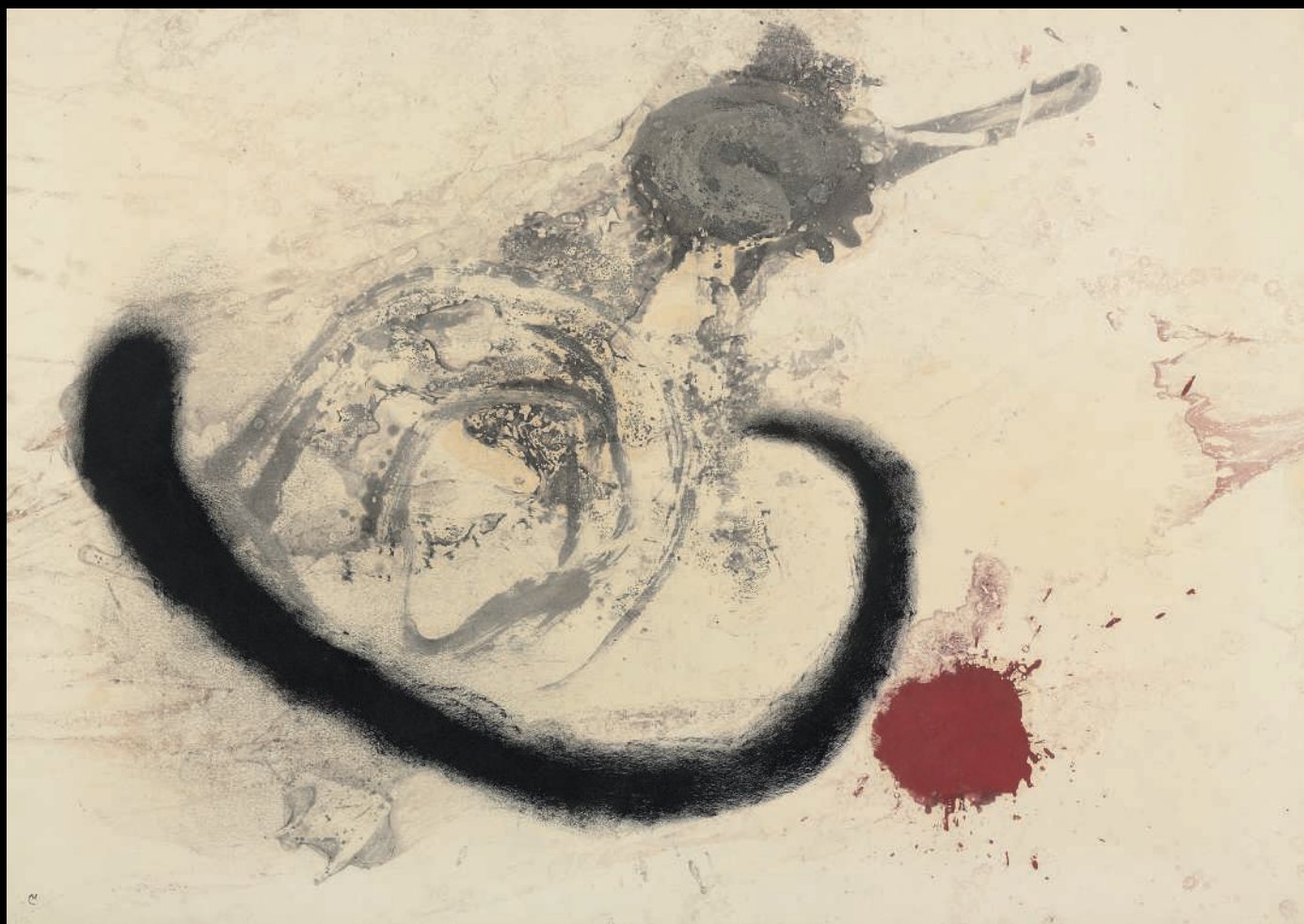
Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, by whom acquired from the above in 2006.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*,
vol. III. 1960-1972, Paris, 2012, no. 1668 (illustrated p. 40).





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λ308

JOAN MIRÓ (1893-1983)

Personnages et oiseau dans la nuit

signed 'Miró' (lower left); signed, dated and inscribed 'MIRÓ 26/7/63

Personnages et oiseau dans la nuit' (on the reverse)

brush and India ink and gouache on paper

27½ x 39⅝ in. (70 x 100 cm.)

Executed on 26 July 1963

£160,000-220,000

\$270,000-360,000

€190,000-260,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2003.

EXHIBITED:

Yokohama, Museum of Art, *Joan Miró, Centennial Exhibition*,

The Pierre Matisse Collection, January - March 1992, no. 82 (illustrated p. 122).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*,

vol. III, 1960-1972, Paris, 2012, no. 1755 (illustrated p. 74).





Miró

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REPUBLIC

λ309

JOAN MIRÓ (1893-1983)

Untitled VII

signed 'Miró' (lower left); signed, dated and numbered
'MIRÓ. 1/x/63/VII' (on the reverse)

pen and India ink and wash and colour crayon on paper
10 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in. (27 x 21.5 cm.)

Executed on 1 October 1963

£10,000-15,000

\$17,000-25,000

€12,000-18,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2005.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. III, 1960-1972, Paris, no. 1766 (illustrated p. 78).

Miró

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REPUBLIC

λ310

JOAN MIRÓ (1893-1983)

Personnages IV

signed 'Miró' (lower right); dated and inscribed
'14/II/68 IV Personnages' (on the reverse)

brush and India ink on Japan paper
18 $\frac{1}{8}$ x 24 $\frac{1}{2}$ in. (46 x 62 cm.)

Executed on 14 February 1968

£12,000-18,000

\$20,000-29,000

€15,000-21,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

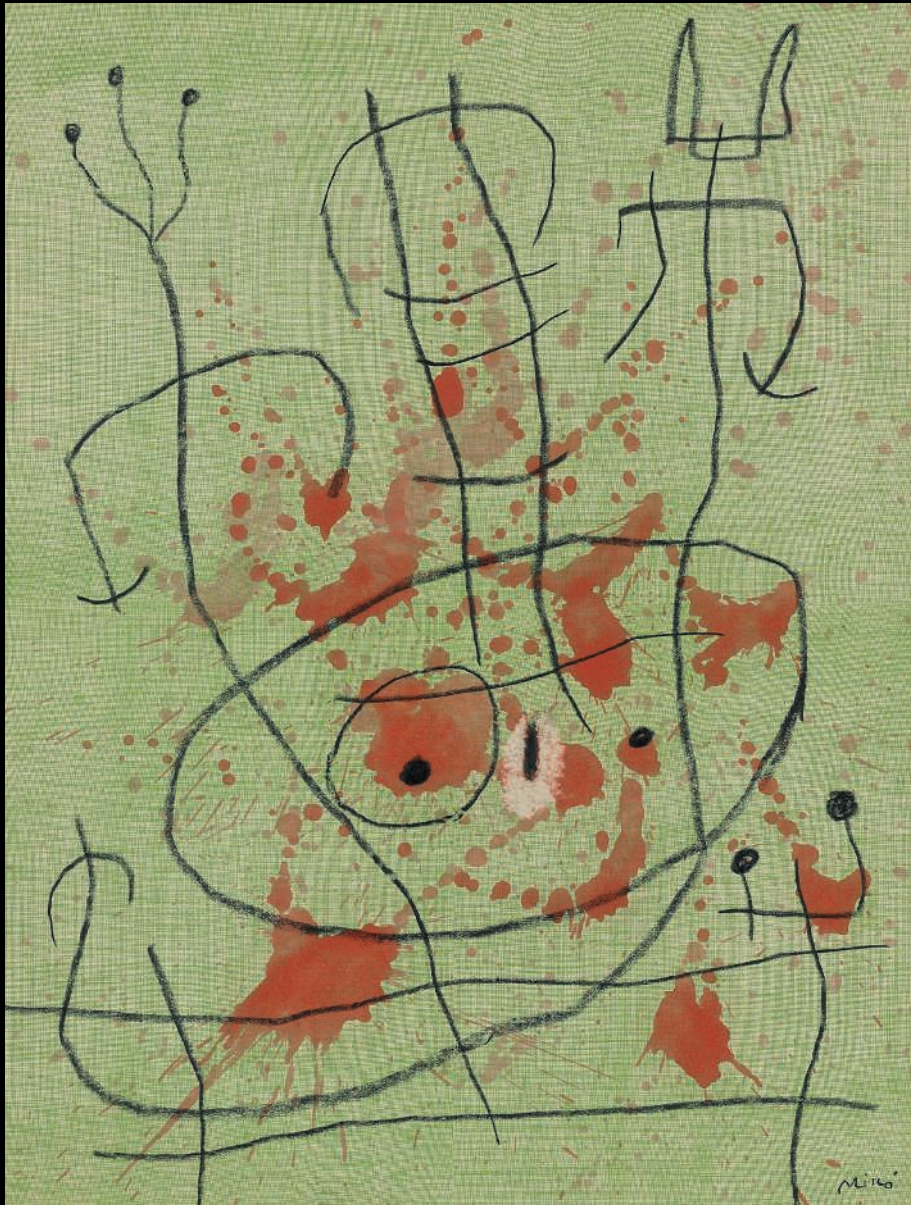
Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2005.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. III, 1960-1972, Paris, 2012, no. 2060 (illustrated p. 188).





Miró

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λ311

JOAN MIRÓ (1893-1983)

Personnage et oiseaux

signed 'Miró' (lower right); signed, dated and inscribed 'MIRÓ.30/xii/65 Personnage et oiseaux' and 'Personnage et oiseaux 4/2/65 5/2/65 30/12/65 II' (on the reverse)
watercolour, wax crayon and grattage on printed paper
25½ x 19¾ in. (66 x 50.5 cm.)
Executed on 4 February, 5 February and 30 December 1965

PROVENANCE:

Pierre Matisse Gallery, New York.
Private collection, Japan.
Private collection, Lisbon, acquired from the above in 2003.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. III, 1960-1972, Paris, 2012, no. 1823 (illustrated p. 100).

£65,000-85,000

\$110,000-140,000

€78,000-100,000



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λ312

JOAN MIRÓ (1893-1983)

Femme et oiseau

signed 'Miró' (lower right); dated and inscribed
'Femme, oiseau 23/9/65 16/10/65 29/12/65' (on the reverse)
gouache, wax crayon, pastel and wash on paper
39³/₈ x 27¹/₂ in. (100 x 70 cm.)
Executed on 23 September, 16 October and 29 December 1965

£300,000-500,000

\$500,000-820,000

€360,000-590,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2003.

EXHIBITED:

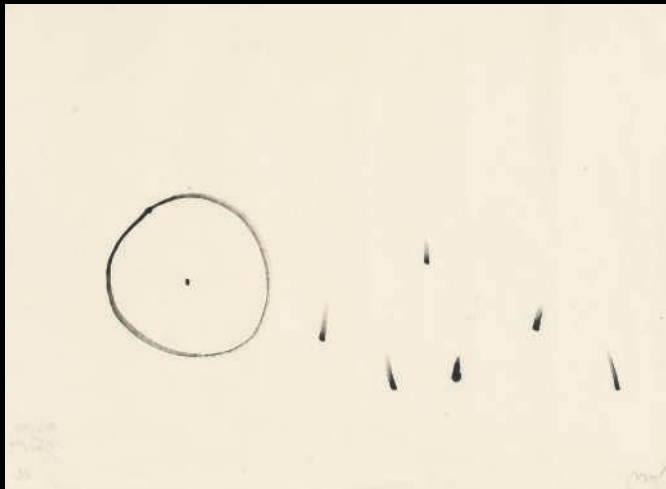
Yokohama, Museum of Art, *Joan Miró, Centennial Exhibition*,

The Pierre Matisse Collection, January - March 1992, no. 84 (illustrated p. 124).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*,
vol. III, 1960-1972, Paris, 2012, no. 1838 (illustrated p. 108).





Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ313

JOAN MIRÓ (1893-1983)

Untitled 12

signed 'Miró' (lower right); dated and numbered

'12/v/66 5/xi/66 12' (on the reverse)

brush and India ink on Japan paper

18⅞ x 24½ in. (46 x 62 cm.)

Executed on 12 May and 5 November 1966

£10,000-15,000

\$17,000-25,000

€12,000-18,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2005.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. III, 1960-1972, Paris, 2012, no. 1916 (illustrated p. 135).



Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ314

JOAN MIRÓ (1893-1983)

Untitled 15

signed 'Miró' (lower right); dated and numbered

'12/v/66 5/xi/66 15' (on the reverse)

brush and India ink on Japan paper

18⅞ x 24½ in. (46 x 62 cm.)

Executed on 12 May and 5 November 1966

£10,000-15,000

\$17,000-25,000

€12,000-18,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2003.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. III, 1960-1972, Paris, 2012, no. 1919 (illustrated p. 136).

Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ315

JOAN MIRÓ (1893-1983)

Untitled 18

signed 'Miró' (lower right); dated and numbered
'12/v/66 5/xi/66 18' (on the reverse)
brush and India ink on Japan paper
18⅞ x 24⅜ in. (46 x 62.5 cm.)
Executed 12 May and 5 November 1966

£10,000-15,000

\$17,000-25,000

€12,000-18,000

PROVENANCE:

Pierre Matisse Gallery, New York.

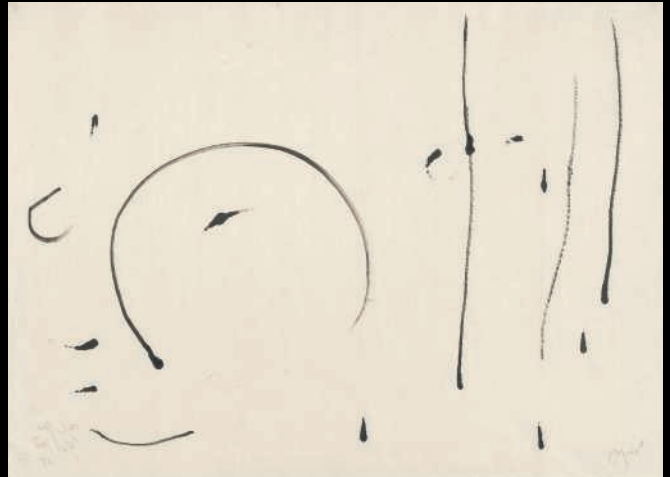
Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2003.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*,
vol. III, 1960-1972, Paris, 2012, no. 1922 (illustrated p. 137).



Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ316

JOAN MIRÓ (1893-1983)

Untitled [IV]

signed 'Miró' (lower right); dated and numbered '1/II/68 IV' (on the reverse)
brush and India ink on Japan paper
18⅞ x 24⅜ in. (46 x 62 cm.)
Executed on 1 February 1968

£12,000-18,000

\$20,000-29,000

€15,000-21,000

PROVENANCE:

Pierre Matisse Gallery, New York.

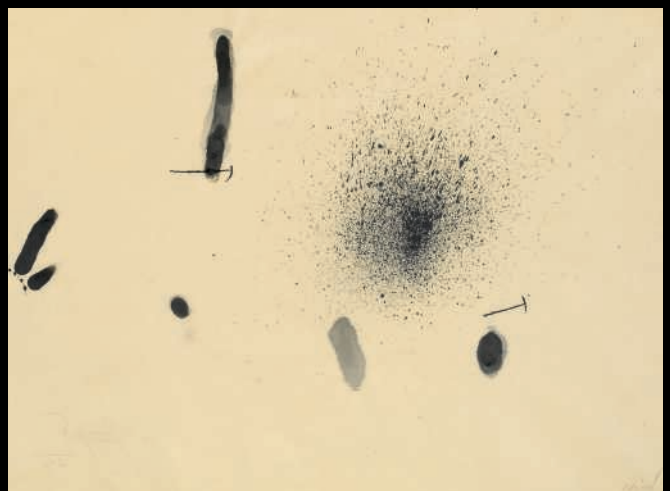
Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2003.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*,
vol. III, 1960-1972, Paris, 2012, no. 2035 (illustrated p. 179).



1970s & 1980s: 'A Vast and Complex Delta'

The flow of Miró's works no longer followed a course fraught with capricious undulations, and marked by an alternating series of pauses and crises. Rather, they had found their way into a vast and complex delta, where any attempt at chronology no longer holds sway.

(J. Dupin, *Miró*, Paris, 2012, p. 326)

The last two decades of Miró's life were marked by fervid, enthusiastic artistic activity. Exploring mixed media, finger paint, dripped ink and large brushstrokes, Miró's late drawings capture the urgency and impelling creative force that had invaded the artist towards the end of his career, like had earlier happened to another Spanish artist approaching the end of his life, Pablo Picasso.

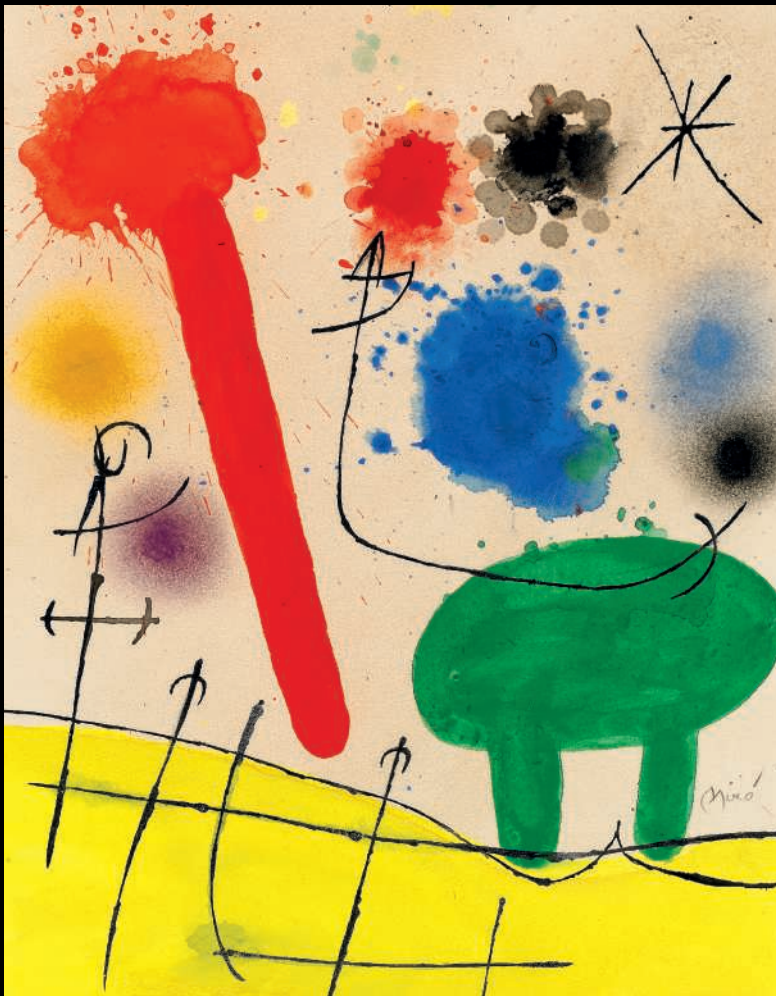
The group of drawings presented here illustrates the last decade of Miró's career, at a moment when the medium had assumed a crucial role in the artist's life, as painting had become too physically strenuous. As Jacques Dupin so evocatively wrote: 'the drawings and the gouaches are a tree's foliage, which in his life, were the pages of a journal. In his studio, they were attentive and impressionable confidants, chamber music, and the dissipation of the imponderable' (J. Dupin, *Miró*, Paris, 2012, p. 353).

Merging unconscious drawing with instinctive inventions, *Femme II* (lot 322), *Personnage devant le soleil* (lot 323) and *Femme et oiseau dans un paysage* (lot 324) continue some of central the themes of Miró's entire career. Evoking the sun, a woman and birds, these three drawings illustrate the perpetual renewal of symbols and forms which is at the core of Miró's art.

Yet the group also illustrates some of the most characteristic developments of Miró's draughtsmanship in the 1970s and 1980s. Confident in his artistic power, Miró started to experiment more with dropped ink and blotted marks, as illustrated by *Untitled III* (lot 318), *Untitled ("b18")* (lot 325) and *Personnage dans un paysage* (lot 317). Incorporating accidental marks into the universe of Miró's art, these drawings showcase the artist's lifelong faith in chance and fortuitous encounters.

Exploring the expressiveness of large, black brushstrokes, *Tête III* (lot 321) and *L'Oiseau blessé* (lot 319) point to another quality of Miró's late work, stressing the gestural approach the artist had adopted. Dupin explained: 'These were Miró's last years: drawing, drawing without end, drawing to hold on (...) Hundreds of scattered sheets spelled a final, exceptional moment in Miró's creative activity' (*ibid.*, p. 354).





Miró

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λ317

JOAN MIRÓ (1893-1983)

Personnage dans un paysage

signed 'Miró' (lower right); dated and inscribed
'Personnage dans un paysage 8/xii/70. 2/v/67' (on the reverse)
gouache, pastel and pen and India ink on paper
14 x 11 in. (35.5 x 28 cm.)

Executed on 2 May 1967 and 8 December 1970

£40,000-60,000

\$66,000-98,000

€48,000-71,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2003.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*,
vol. III, 1960-1973, Paris, 2012, no. 2247 (illustrated p. 274).



Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ318

JOAN MIRÓ (1893-1983)

Untitled [II]

signed 'Miró' (lower right); dated '27/ix/70 II' (on the reverse)

gouache and brush and India ink on paper

10 7/8 x 30 3/8 in. (27.5 x 78.1 cm.)

Executed on 27 September 1970

£60,000-90,000

\$99,000-150,000

€72,000-110,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno (no. 772).

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2003.

EXHIBITED:

New York, Pierre Matisse Gallery, *Sobre papel; oils, mixed media, collages, gouaches, watercolors, drawings, 1964-1971*, March - April 1972, no. 39 (illustrated).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. III, 1960-1972, Paris, 2012, no. 2217, p. 260 (illustrated p. 261).



Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ319

JOAN MIRÓ (1893-1983)

L'Oiseau blessé

signed 'Miró' (centre right)
gouache, brush and India ink, wax crayon and paper collage on newspaper
19 5/8 x 26 3/4 in. (50 x 68 cm.)
Executed in 1970

£25,000-35,000

\$41,000-57,000

€30,000-42,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

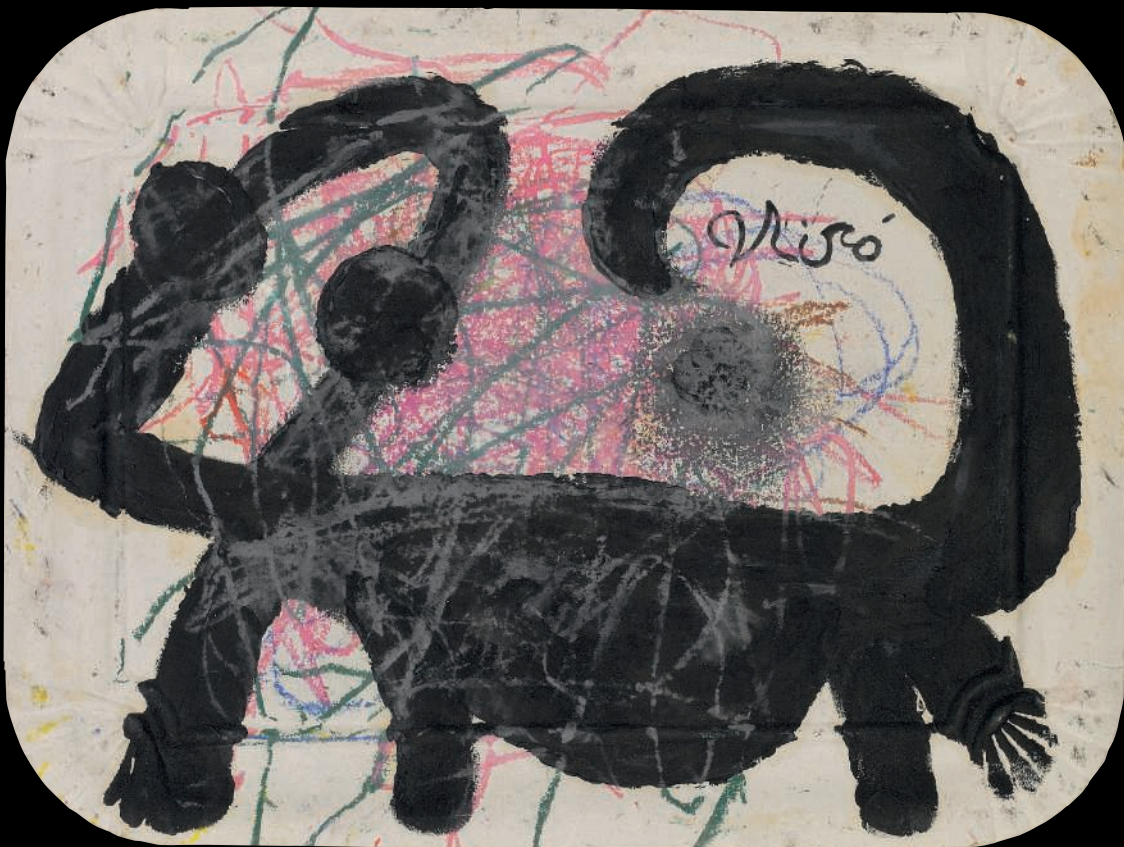
Private collection, Lisbon, acquired from the above in 2005.

EXHIBITED:

Yokohama, Museum of Art, *Joan Miró, Centennial Exhibition*,
The Pierre Matisse Collection, January - March 1992, no. 103 (illustrated p. 142).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*,
vol. III, 1960-1972, Paris, 2012, no. 2196 (illustrated p. 250).



Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ320

JOAN MIRÓ (1893-1983)

Chien I

signed 'Miró' (within the composition); inscribed 'Chien' (on the reverse)
oil and wax crayon on a paper plate
8⅞ x 10⅞ in. (20.5 x 27.5 cm.)
Executed on 1 October 1975

£20,000-30,000

\$33,000-49,000

€24,000-36,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, Reno.
Private collection, Japan, by whom acquired from the above.
Private collection, Lisbon, acquired from the above in 2003.

LITERATURE:

W. Schmalenbach, *Joan Miró*, Berlin, 1982, no. 59 (illustrated p. 106).
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. IV, 1973-1976, Paris, 2013, no. 2803 (illustrated p. 206).



PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ321

JOAN MIRÓ (1893-1983)

Tête III

signed 'Miró' (lower right); dated and inscribed
'8/X/74. Tête III' (on the reverse)
brush and India ink and wax crayon on tracing paper
16⅞ x 21⅞ in. (41 x 55.5 cm.)
Executed on 8 October 1974

£90,000-120,000

\$150,000-200,000

€110,000-140,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

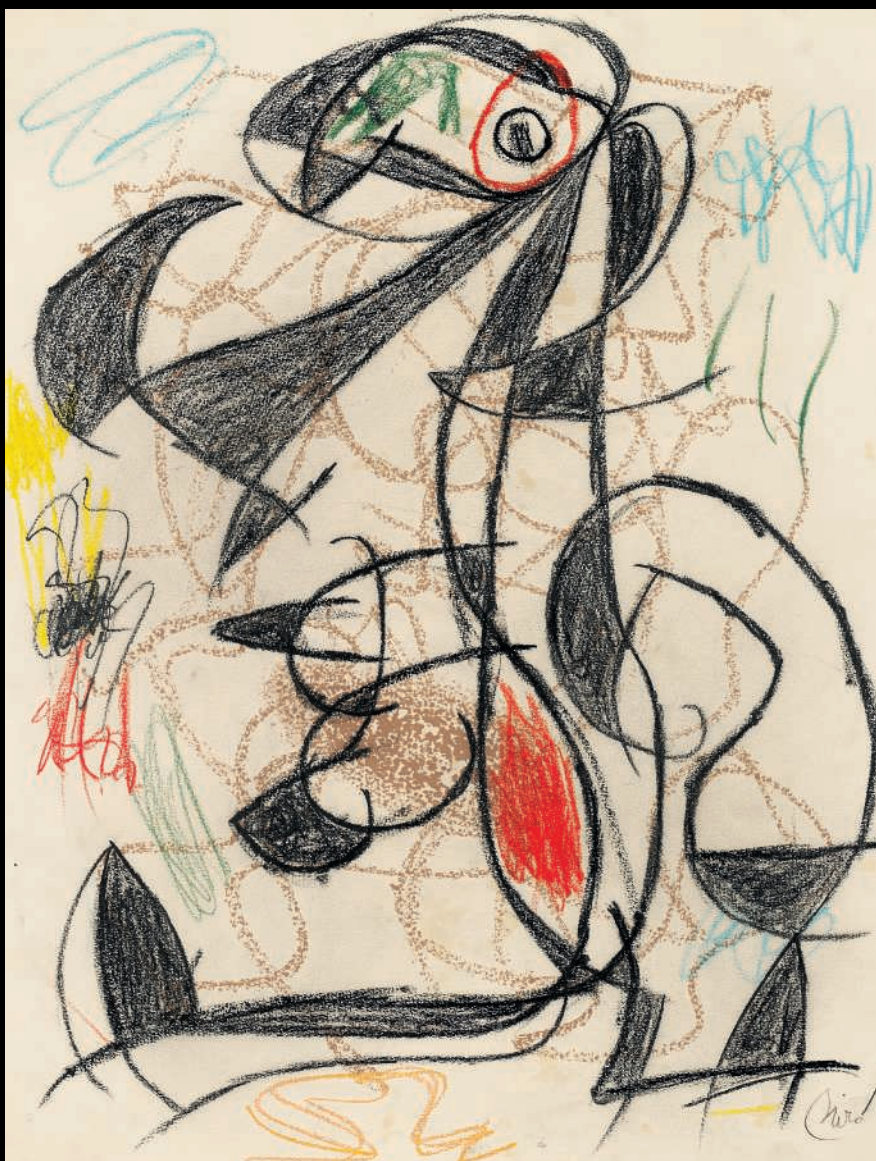
Private collection, Lisbon, acquired from the above in 2003.

LITERATURE:

W. Schmalenbach, *Joan Miró*, Berlin, 1982, no. 51 (illustrated p. 97).

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*,
vol. IV, 1973-1976, Paris, 2013, no. 2618 (illustrated p. 111).





Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ322

JOAN MIRÓ (1893-1983)

Femme II

signed 'Miró' (lower right); dated and inscribed
'1/ix/75. II. Femme' (on the reverse)

wax crayon on paper

25¾ x 19¾ in. (65.5 x 50 cm.)

Executed on 1 September 1975

£70,000-100,000

\$120,000-160,000

€84,000-120,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

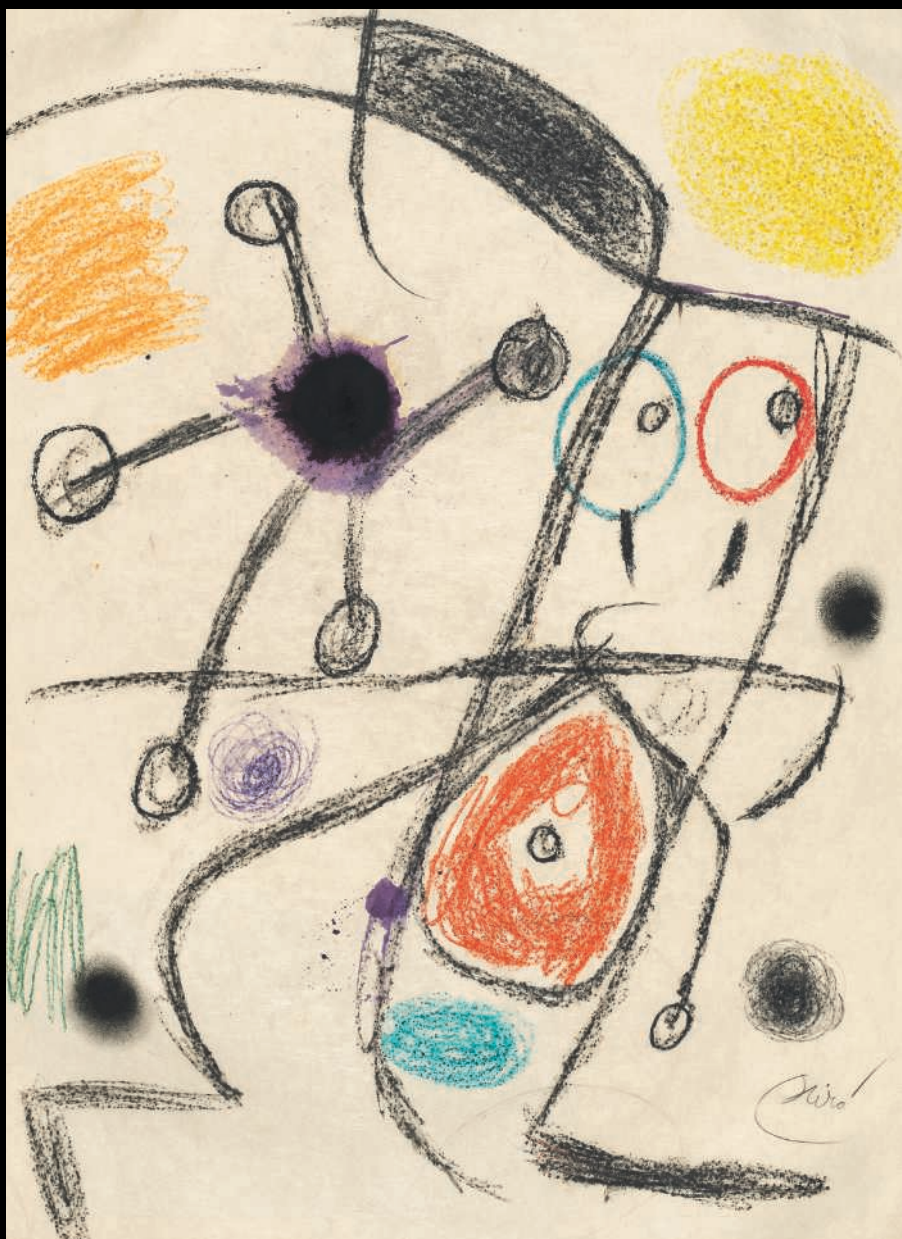
Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2003.

LITERATURE:

W. Schmalenbach, *Joan Miró*, Berlin, 1982, no. 61 (illustrated p. 108).

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. IV, 1973-1976, Paris, 2013, no. 2764 (illustrated p. 189).



Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ323

JOAN MIRÓ (1893-1983)

Personnage devant le soleil II

signed 'Miró' (lower right); dated and inscribed
'2/x/75.II. Personnage devant le soleil' (on the reverse)
watercolour, India ink and wax crayon on Japan paper
30% x 22% in. (77 x 57 cm.)
Executed on 2 October 1975

£70,000-100,000

\$120,000-160,000

€84,000-120,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, Reno.
Private collection, Japan.
Private collection, Lisbon, acquired from the above in 2003.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*,
vol. IV, 1973-1976, Paris, 2013, no. 2805 (illustrated p. 207).



Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ324

JOAN MIRÓ (1893-1983)

Femme et oiseau dans un paysage

signed 'Miró' (lower right); dated and inscribed '29/v/76. 1/vii/76. Femme et oiseau dans un paysage (on the reverse)
gouache and pencil on paper
11¼ x 15 in. (28.4 x 38.2 cm.)
Executed on 29 May and 1 July 1976

£35,000-55,000

\$58,000-90,000

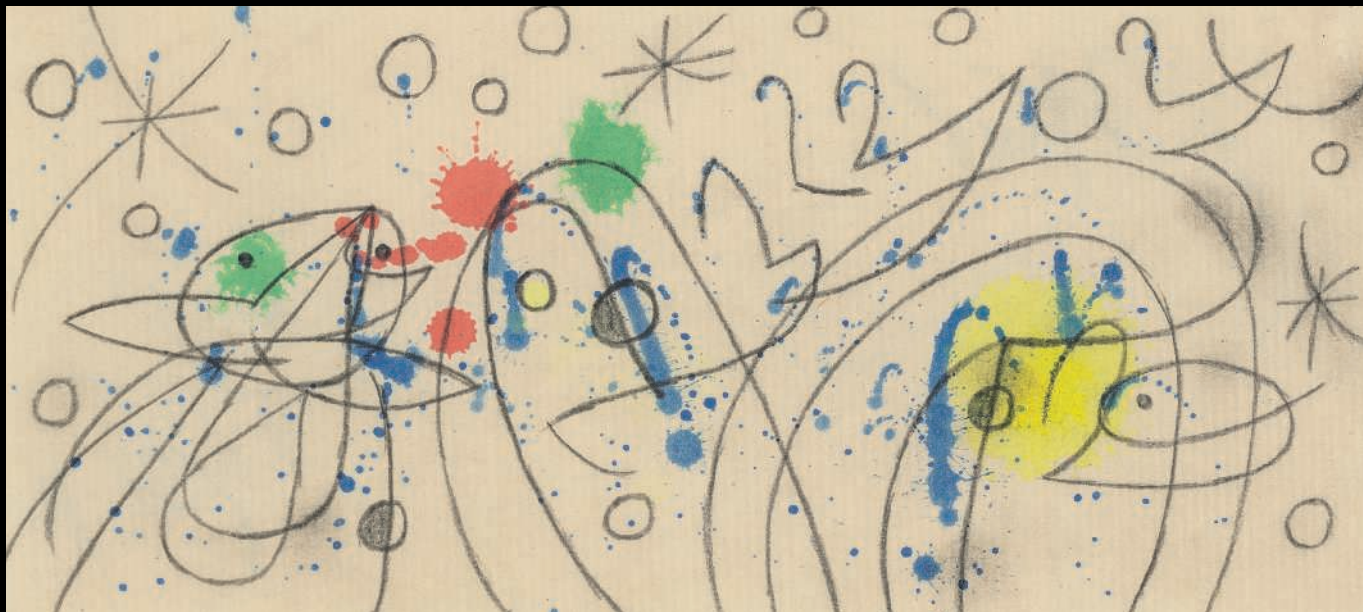
€42,000-65,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, Reno.
Private collection, Japan, by whom acquired from the above.
Private collection, Lisbon, acquired from the above in 2003.

LITERATURE:

W. Schmalenbach, *Joan Miró*, Berlin, 1982, no. 103 (illustrated p. 154).
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. IV, 1973-1976, Paris, 2013, no. 2923 (illustrated p. 268).



Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ325

JOAN MIRÓ (1893-1983)

Untitled ("b 18")

signed, dated and inscribed 'Miró.b.18 24/IX/76.' (on the reverse)

watercolour and pencil on paper

6¾ x 14½ in. (17 x 37 cm.)

Executed 24 September 1976

£20,000-30,000

\$33,000-49,000

€24,000-36,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, acquired from the above in 2003.

LITERATURE:

W. Schmalenbach, *Joan Miró*, Berlin, 1982, no. 123 (illustrated p. 169).

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. IV, 1973-1976, Paris, 2013, no. 3022 (illustrated p. 313).



Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ326

JOAN MIRÓ (1893-1983)

Untitled

brush and India ink and wash, gouache, wax crayon and pencil on paper
21 $\frac{7}{8}$ x 15 $\frac{3}{4}$ in. (55.5 x 40 cm.)

Executed circa 1979

£80,000-120,000

\$140,000-200,000

€95,000-140,000

PROVENANCE:

Private collection, Japan.

Private collection, Lisbon, acquired from the above in 2003.

The Association pour la défense de l'oeuvre de Joan Miró (ADOM)
has confirmed the authenticity of this work.



Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ327

JOAN MIRÓ (1893-1983)

Untitled

dated '13/ix/79' (on the reverse)

oil and gouache on prepared Japan paper

23 $\frac{3}{8}$ x 16 $\frac{1}{8}$ in. (60 x 41 cm.)

Executed on 13 September 1979

£50,000-80,000

\$82,000-130,000

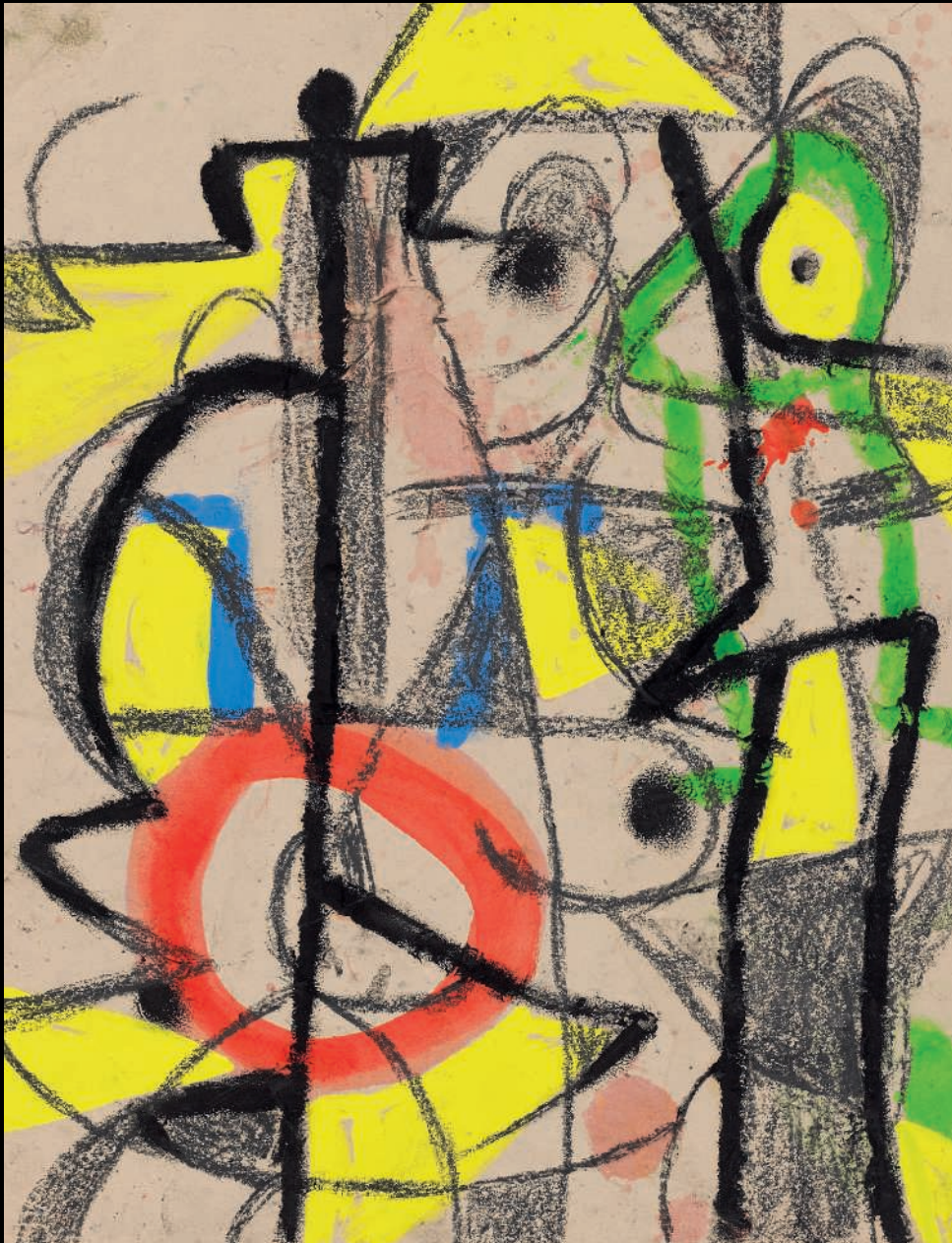
€60,000-95,000

PROVENANCE:

Private collection, Japan.

Private collection, Lisbon, acquired from the above in 2003.

The Association pour la défense de l'oeuvre de Joan Miró (ADOM) has confirmed the authenticity of this work.



Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ328

JOAN MIRÓ (1893-1983)

Untitled

gouache and black wax crayon on paper
22¾ x 17¾ in. (58 x 45 cm.)
Executed in 1981

£70,000-100,000

\$120,000-160,000

€84,000-120,000

PROVENANCE:

Private collection, Japan.

Private collection, Lisbon, acquired from the above in 2005.

The Association pour la défense de l'oeuvre de Joan Miró (ADOM)
has confirmed the authenticity of this work.

Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ329

JOAN MIRÓ (1893-1983)

Femme

signed 'Miró' (upper right); inscribed and dated
'Femme 16/IX.81.' (on the reverse)
pencil on the back of a letter on paper
10⁷/₈ x 8¹/₂ in. (27.5 x 21.5 cm.)
Drawn on 16 September 1981

£10,000-15,000

\$17,000-25,000

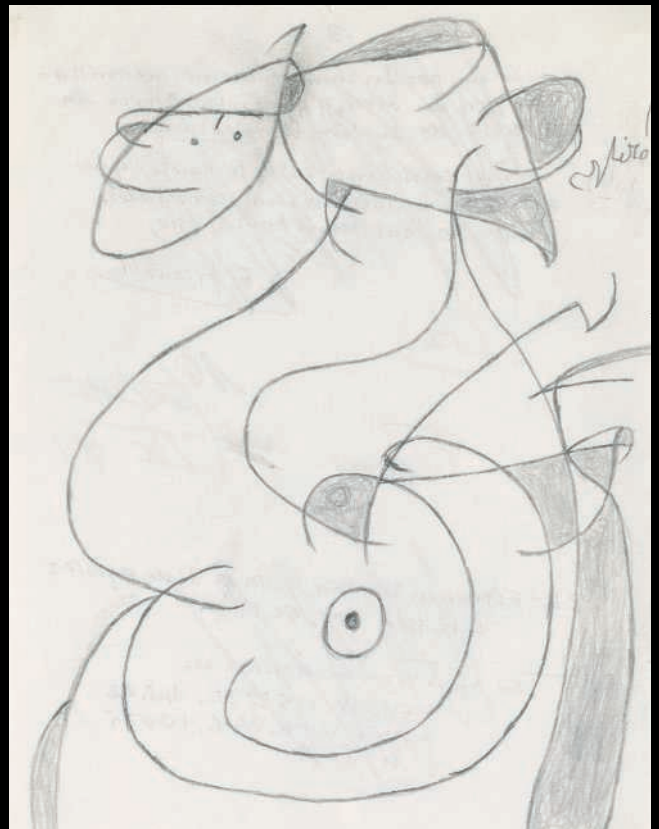
€12,000-18,000

PROVENANCE:

Private collection, Japan.

Private collection, Lisbon, acquired from the above in 2005.

The Association pour la défense de l'oeuvre de Joan Miró (ADOM)
has confirmed the authenticity of this work.



Miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ330

JOAN MIRÓ (1893-1983)

Femme

signed 'Miró' (centre right); dated and inscribed
'30/IX.81 Femme' (on the reverse)
pencil on the back of a letter on paper
10³/₄ x 8¹/₂ in. (27.5 x 21.5 cm.)
Drawn on 30 September 1981

£10,000-15,000

\$17,000-25,000

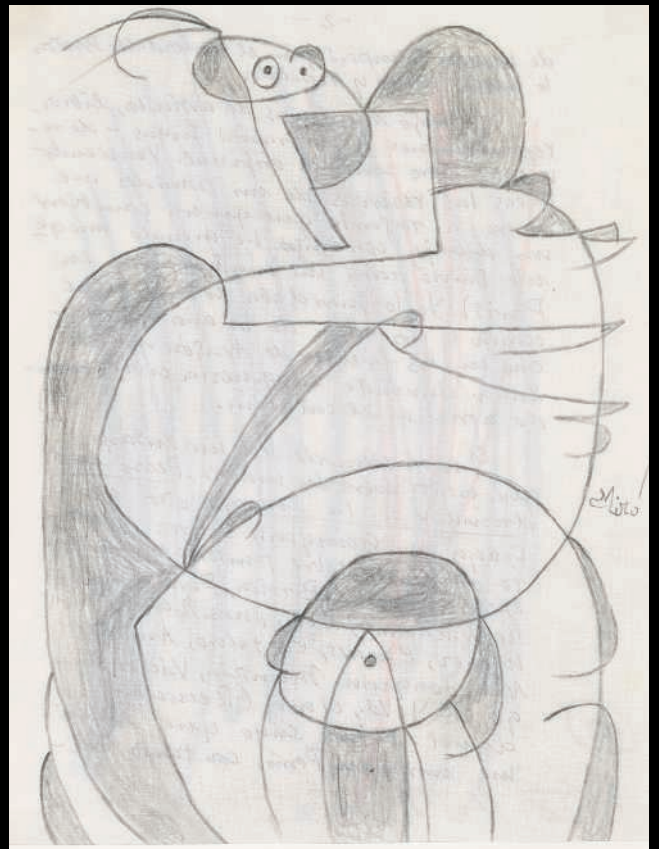
€12,000-18,000

PROVENANCE:

Private collection, Japan.

Private collection, Lisbon, acquired from the above in 2003.

The Association pour la défense de l'oeuvre de Joan Miró (ADOM)
has confirmed the authenticity of this work.





Miró

SEVEN
DECADES
OF HIS ART

'...You can see that I had already reached a very dangerous impasse from which I saw no possible way out. - the war broke out in July 1936 and made me interrupt my work and close myself into my spirit...'

The Paintings on Masonite

The present collection contains six of the twenty-seven paintings on Masonite that Joan Miró created during the Summer of 1936, at the point of the outbreak of the Spanish Civil War. This group of works, several of which are in museum collections, is filled with a raw energy: Miró has used a variety of materials and gestures to create frantic signs; these are made all the more visceral by the warm glow of the rough, man-made background.

For some of the *Peintures*, as these pictures were all titled, Miró would paint on the smoother surface, for others turning the Masonite around in order to have an even more textured backdrop upon which to work. The rough-hewn quality of both sides resulted in a range of gestural effects that was only underscored by the incredible range of materials that Miró used to create the pictures, including casein, tar and sand as well as oil paints. Indeed, several of them also incorporate stones which have been encrusted into the surface, bound within the paint, allowing the motifs to burst from the picture surfaces and thereby continuing Miró's exploration of different elements of *bricolage* and collage.

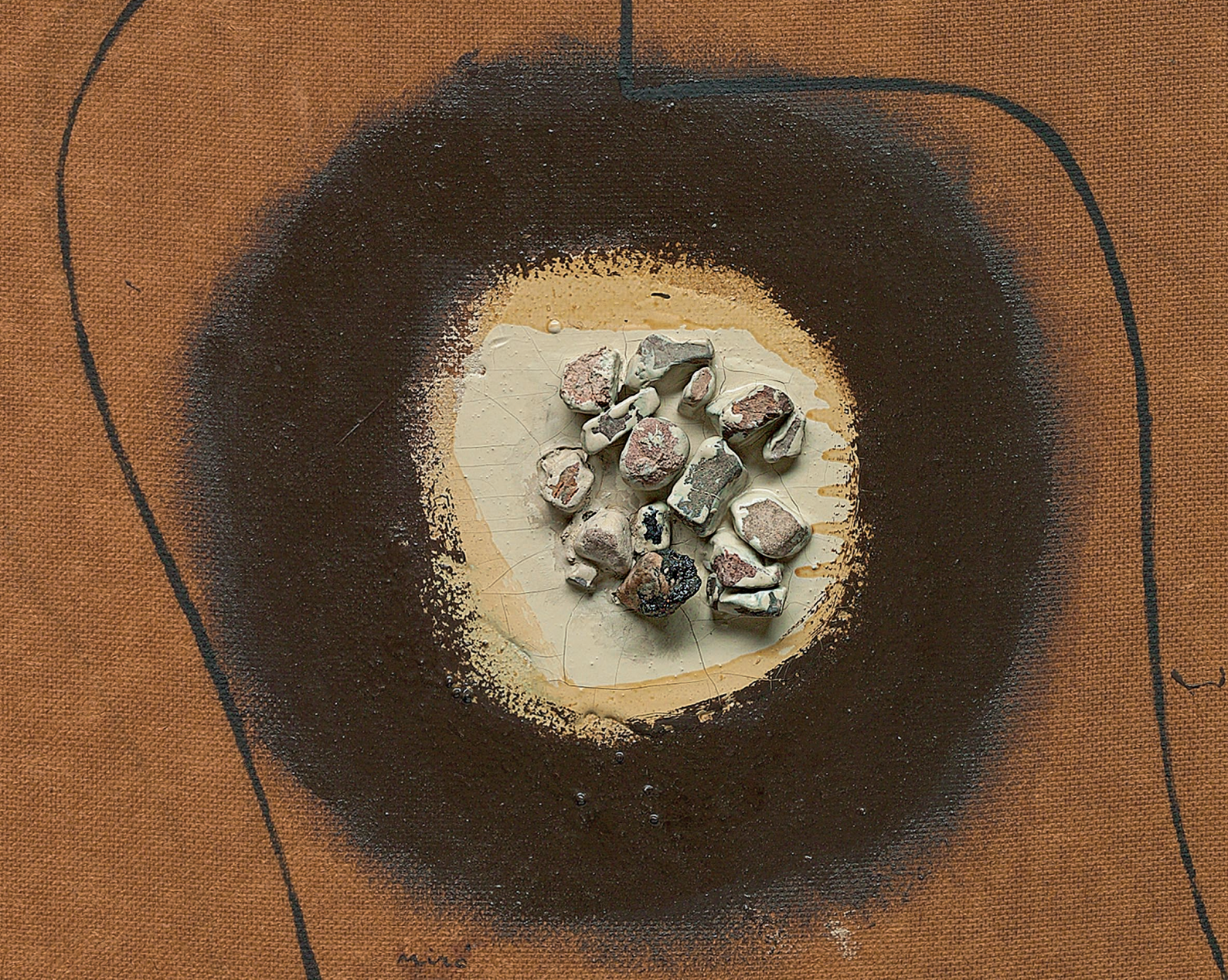
Looking at the surfaces of the Masonite works in this collection, it becomes clear that they are a league away from the earlier, smaller pictures on the same support that Miró had created at the beginning of the year. In those previous pictures, he had used a range of colours to create detailed, gem-like works packed with figures and monsters. Detail and precision reigned, as they did also in the simultaneous paintings he was creating on copper. Those pictures contained figures and visions that were in part inspired by Miró's general sense of impending doom: he was living in Spain as it slid towards the Civil War. While unsure of quite what cataclysm was about to erupt, Miró was sure that a cataclysm would nonetheless come. It did so in July 1936, at the beginning of the Summer during which the paintings on Masonite were painted. Miró's awareness of all this was all the sharper because he was living in his native Catalonia, which was one of the great flashpoints of the conflict, not least because Catalan autonomy was a major source of disagreement between the left- and right-wing parties with which the sides became associated.

Now that the Spanish Civil War had begun, Miró created his paintings on Masonite, which are filled with torrid passages of paint and other material. This was in stark contrast to the controlled conflict in the earlier Masonite pictures. Now, Miró appeared to be attacking the entire process of representation, taking his own visual language and disassembling it. As he himself said,

'Looking at the Masonite *Peintures* from the summer of 1936, you can see that I had already reached a very dangerous impasse from which I saw no possible way out. - the war broke out in July 1936 and made me interrupt my work and close myself into my spirit; the premonitions I had that summer and the need to keep my feet on the ground by using realism took shape in Paris with the still life of a shoe' (Miró, quoted in R.S. Lubar, 'Paintings on Masonite', pp. 200-13, A. Umland, *Joan Miró: Painting and Anti-Painting 1927-1937*, exh. cat., New York, 2009, p. 205).

That still life, which was painted the following year and is now in the Museum of Modern Art, Miró created a work that had a mysterious sheen in its depiction of the objects on display, for instance the apple, the old shoe and the bottle. By 1937, the explosive energy and outburst of the paintings on Masonite had already passed, ceding its primacy to the return of detail. However, while there is a huge contrast between the treatments of the pictures on Masonite and *Nature morte au vieux soulier*, they in fact share a certain reliance on preparation. Preliminary drawings exist relating to almost all of the paintings on Masonite, even though clear differences emerged between the initial compositions and the reality of the larger works - as Miró himself explained, 'I did paintings that were far less geometrical than the drawings, because you understand, when I went on to the picture I worked with enamel paints, sand, substances of some thickness, and the medium conditioned the execution, making me deviate from the original plan' (quoted in G. Picon, *Joan Miró: Catalan Notebooks*, London, 1977, p. 101).

Many of the drawings that provided the foundations for the paintings on Masonite dated from 1932, when Miró had helped Léonide Massine in the artistic direction of the ballet, *Jeux d'enfants*. Now, some of the mixed media techniques used in his design found themselves revived in the paintings on Masonite, with their varied surfaces. In addition, ideas from his 1932 sketchbook relating to *Jeux d'enfants* found themselves gaining a new incarnation: he revisited themes used in that ballet, exploring them on the blank pages of the four year-old sketchbook. A case in point is the motif of the *amoureux en extase*, as identified in an annotation accompanying a sketch that had been drawn on a scrap of newspaper alongside colour directions for the costumes. A later sketch saw the formulation of the same motif which was then repeated with elegant and eloquent simplicity in *Peinture* (D&L; 533). There are clear differences between the sketched out figures; however, they retain the contrast of forms that harks back to *jeux d'enfants*, not least the



phallic shape of the male lover and the circle at the centre. These are motifs that carry through several of the paintings on masonite; indeed, in one of the pictures, breasts, a phallus and the womb-like target are repeated, many of them in small bubbles (D&L; 534). Elsewhere, other figures also appear, some of them more coherent than others. It was only too apt that miró should have turned to *jeux d'enfants* for inspiration, as in some of his works from this group, he even used pictures made by his young daughter as sources, albeit none of the ones in this collection.

Miró planned to show the paintings on Masonite in Paris before sending them to his New York-based dealer, Pierre Matisse. Showing his own acknowledgement of their importance, he wrote to Matisse with information about delivery:

'I'll be finished around October 15 with the paintings that make up this summer's stage. There will be 26 in all, in a 108 x 78 format, on Masonite, which is a very solid material. These paintings are very powerfully expressive and have a great material force. I think I'll be able

to take them to Paris myself toward the end of October and send them on to New York right after that' (Miró, quoted in *Joan Miró: 1893-1983*, exh. cat., Barcelona, 1993, p. 327).

It seems he was able to show a number of these works in Paris for a night, where they were fêted by supporters of the Republican cause: he wrote to a friend that when they were exhibited, there were 'Sardana dances in honour of Spain and Catalonia' (Miró, quoted in M. Daniel & M. Gale, 'The Tipping Point: 1934-9', pp. 73-91, Daniel and Gale, ed., *Joan Miró: The Ladder of Escape*, exh. cat., London, 2011, p. 85). Their raw, defiant energy was a clarion call for Miró's native Catalonia, which had ushered them into existence. Miró was in Paris, having left Spain, which ultimately he avoided for the duration of the Civil War, spending his time instead in the French capital, where he promoted the Republican cause in various ways, not least through helping to create a vast painting on celotex panels to be installed in their Spanish Pavilion, alongside the mercury fountain made by his friend Alexander Calder and now housed in the Fundació Joan Miró in Barcelona and Pablo Picasso's *Guernica*.







PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ454

JOAN MIRÓ (1893-1983)

Peinture (Painting)

signed 'Miró' (lower centre); signed, dated and inscribed 'Joan Miró.

"Peinture" été 1936.' (on the reverse)

oil, casein, tar and sand on Masonite

30¾ x 42¼ in. (78.3 x 108 cm.)

Painted in summer 1936

£600,000-800,000

\$990,000-1,300,000

€720,000-950,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada (no. 524).

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, by whom acquired from the above in 2006.

EXHIBITED:

New York, Pierre Matisse Gallery, *Joan Miró*, November 1936.

Ferrara, Palazzo dei Diamanti February, *Miró: la terra*, February - May 2008; this exhibition later travelled to Madrid, Museo Thyssen-Bornemisza, June - September 2009.

LITERATURE:

J. Dupin, *Miró, Life and Work*, London, 1962, no. 451, p. 535 (illustrated).

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. II, 1931-1941, Paris, 2000, no. 547, p. 170 (illustrated).





PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ455

JOAN MIRÓ (1893-1983)

Painting

signed 'Miró' (upper right); signed and dated 'JOAN MIRÓ. mars 1937.'
(on the reverse)

oil, ink, wash and pencil on card

12½ x 18¾ in. (32 x 47.5 cm.)

Painted in March 1937

£100,000-150,000

\$170,000-250,000

€120,000-180,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada (no. 714).

Private collection, Japan, by whom acquired from the
above.

Private collection, Lisbon, by whom acquired from the
above in 2003.

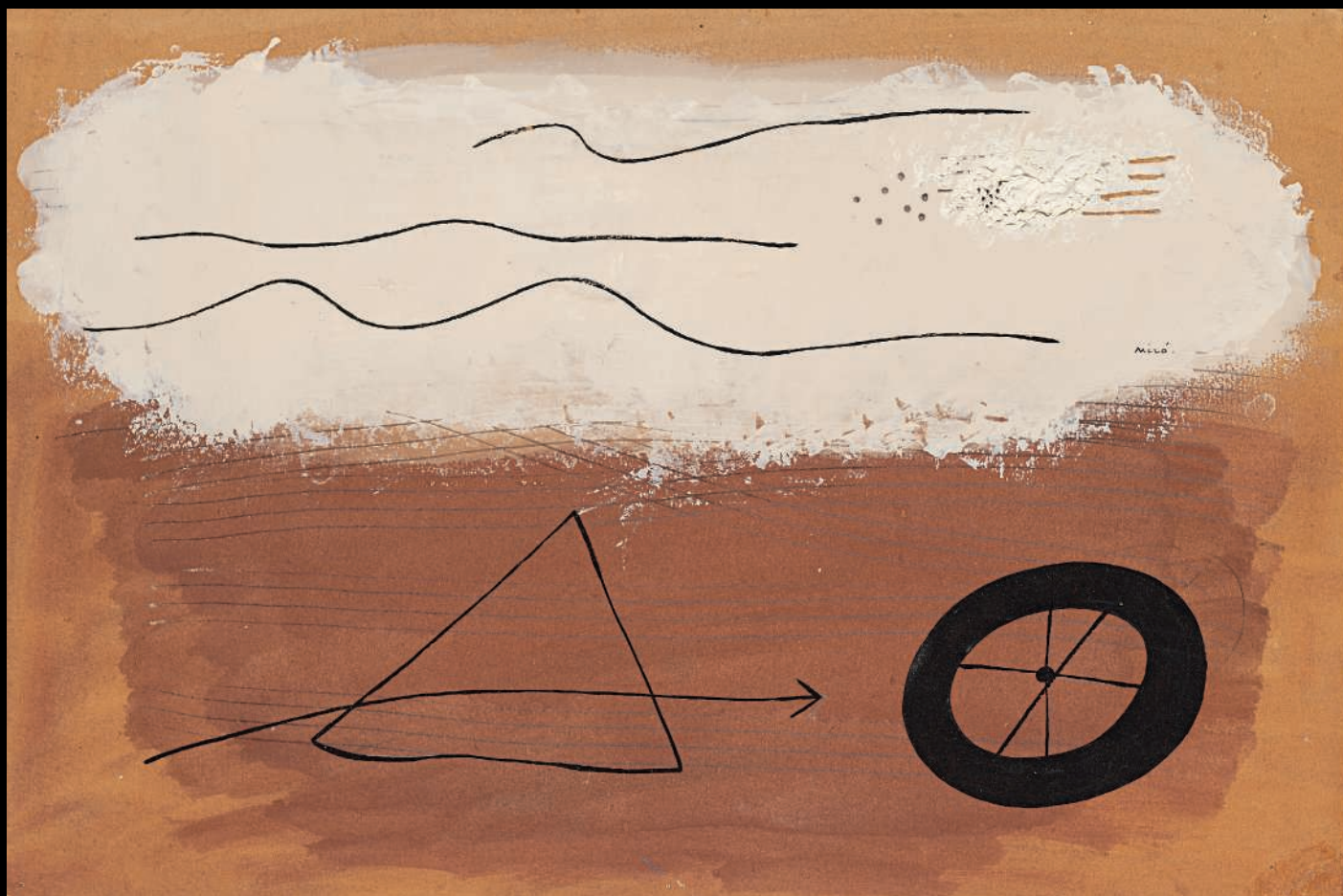
EXHIBITED:

Yokohama, Yokohama Museum of Art, *Joan Miró.*

Centennial Exhibition: The Pierre Matisse Collection,
November - March 1992, no. 31 (illustrated p. 78).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue
raisonné, Paintings*, vol. II, 1931-1941, Paris, 2000,
no. 558, p. 180 (illustrated).





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λ456

JOAN MIRÓ (1893-1983)

Peinture (Painting)

signed 'Miró' (lower centre); signed, dated and inscribed 'Joan Miró.
"Peinture" été 1936.' (on the reverse)

oil, casein, pebbles, tar and sand on Masonite

31 x 42½ in. (78.8 x 108 cm.)

Painted in summer 1936

£500,000-800,000

\$820,000-1,300,000

€600,000-950,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada (no. 209).

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, by whom acquired from the above in
2006.

EXHIBITED:

New York, Pierre Matisse Gallery, *Joan Miró*, November 1936.

London, The Tate Gallery, *Joan Miró*, August - October 1964, no.
143 (illustrated pl. 27c); this exhibition later travelled to Zurich,
Kunsthaus, October - December 1964.

Tokyo, National Museum of Modern Art, *Joan Miró exhibition*,
August - October 1966, no. 56 (illustrated p. 109); this exhibition
later travelled to Kyoto, National Museum of Modern Art.

Yokohama, Yokohama Museum of Art, *Joan Miró. Centennial
Exhibition: The Pierre Matisse Collection*, November - March 1992,
no. 30 (illustrated p. 77).

Barcelona, Fundació Joan Miró, Parc de Montjuïc, *Joan Miró, 1893-
1993*, April - August 1993, no. 141, p. 335 (illustrated).

Ferrara, Palazzo dei Diamanti, *Miró: la terra*, February - May 2008,
no. 27, p. 144 (illustrated).

New York, The Museum of Modern Art, *Joan Miró: Painting and
Anti-Painting 1927-1937*, February 2008 - December 2009, pl. 103
(illustrated p. 208).

LITERATURE:

J. Dupin, *Miró, Life and Work*, London, 1962, no. 472, p. 536
(illustrated).

P. Gimferrer, *Les arrels de Miró*, Barcelona, 1993, no. 380, p. 219
(illustrated).

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné,
Paintings*, vol. II, 1931-1941, Paris, 2000, no. 533, p. 161
(illustrated).





Miró

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λ457

JOAN MIRÓ (1893-1983)

Femme dans la nuit (Woman in the Night)

signed and dated 'Miró. 1944' (on the reverse)

oil on canvas

61 x 19½ in. (155 x 49.5 cm.)

Painted in 1944

£600,000-900,000

\$990,000-1,500,000

€720,000-1,100,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, by whom acquired from the above in 2006.

EXHIBITED:

Yokohama, Yokohama Museum of Art, *Joan Miró. Centennial Exhibition: The Pierre Matisse Collection*, November - March 1992, no. 60, p. 99 (illustrated).

Mallorca, Fundació Pilar I Joan Miró, *Joan Miró, evocació de la imatge femenina*, December 2008 - March 2009, p. 109 (illustrated); this exhibition later travelled to Valencia, Fundació Bancaja.

LITERATURE:

J. Prévert & G. Ribemont-Dessaignes, *Joan Miró*, Paris, 1956, p. 76 (illustrated).

J. Dupin, *Miró, Life and Work*, London, 1962, no. 564, p. 543 (illustrated).

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. III, 1942-1955, Paris, 2001, no. 682, p. 34 (illustrated).





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λ458

JOAN MIRÓ (1893-1983)

Painting V/V

signed with the initial 'M' (lower left); signed, dated and inscribed 'MIRÓ.
27-10/60 V/V' (on the reverse)

oil, pastel crayon and paintbrush bristles on canvas

36 x 28⁵/₈ in. (91.6 x 73 cm.)

Painted on 27 October 1960

£120,000-180,000

\$200,000-290,000

€150,000-210,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada (no. 504).

Private collection, Japan, by whom acquired from
the above.

Private collection, Lisbon, by whom acquired from
the above in 2003.

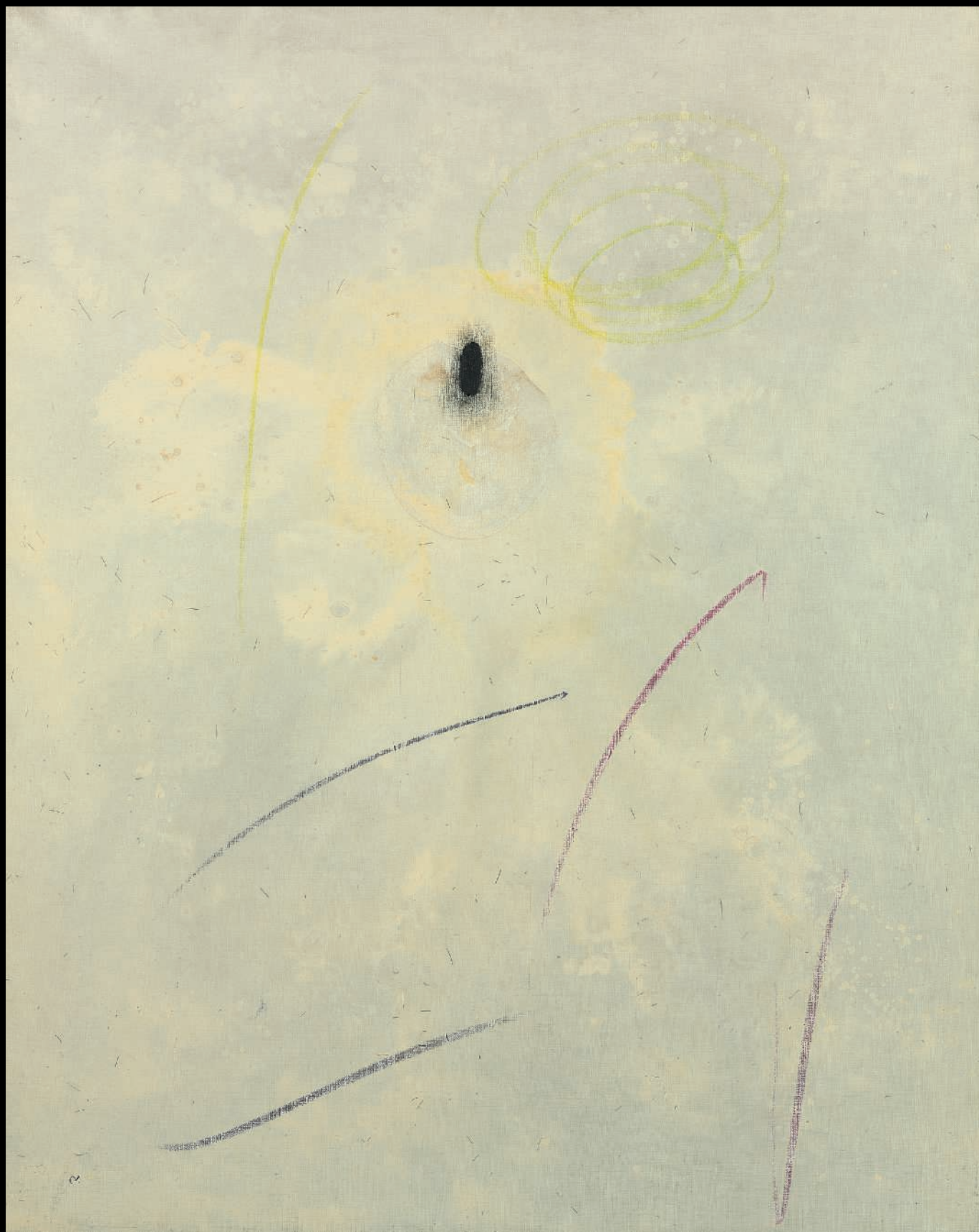
EXHIBITED:

Yokohama, Yokohama Museum of Art, *Joan
Miró. Centennial Exhibition: The Pierre Matisse
Collection*, November - March 1992, no. 78
(illustrated p. 118).

LITERATURE:

J. Dupin, *Miró, Life and Work*, London, 1962, no.
925, p.570 (illustrated).

J. Dupin & A. Lelong-Mainaud, *Joan Miró,
Catalogue raisonné, Paintings*, vol. IV, 1959-1968,
Paris, 2012, no. 1112, p. 85 (illustrated).



Miró

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λ459

JOAN MIRÓ (1893-1983)

Personnage (Figure)

signed 'Miró' (lower left); signed, dated and inscribed 'MIRÓ. 27/1/60
Personnage' (on the reverse)
oil, gouache and wax crayon on board
40 $\frac{5}{8}$ x 29 $\frac{3}{8}$ in. (103.1 x 74.6 cm.)
Painted on 27 January 1960

£400,000-700,000

\$660,000-1,100,000

€480,000-830,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada (no. 1582).

Private collection, Japan, by whom acquired from
the above.

Private collection, Lisbon, by whom acquired from
the above in 2006.

EXHIBITED:

Paris, Galerie Maeght, *Cartons*, 1965, no. 2 ; this
exhibition later travelled to New York, Pierre Matisse
Gallery.

Yokohama, Yokohama Museum of Art, *Joan Miró.
Centennial Exhibition: The Pierre Matisse Collection*,
November - March 1992, no. 74 (illustrated p. 114).

LITERATURE:

G. Raillard, *Miró*, Paris, 1989, p. 125 (illustrated).

J. Dupin & A. Lelong-Mainaud, *Joan Miró,
Catalogue raisonné, Paintings*, vol. IV, 1959-1968,
Paris, 2002, no. 1000, p. 18 (illustrated).



Jean-Michel Basquiat, *Sans titre*, 1981

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'Miró had found his fountain of youth in the mounds of wool and cloth of a tapestry'

- Jacques Dupin

The Sobreteixims

Transposing Joan Miró's universe into a wonderfully tactile and playful textile dimension, this group of 'Sobreteixims' presents a unique testimony to the artist's daring experiment with tapestry. Miró had first worked on tapestry in 1934, when his friend Marie Cuttoli had convinced the artist to provide some cartoons for her recently founded tapestry studio. Miró's designs were faithfully reproduced on the tapestry, yet the simple transposition – although skilful – did not satisfy the artist, who abandoned the medium. Miró's encounter with the weaver Josep Royo, however, convinced the artist to take the tapestry challenge once again. Royo had started working at the tapestry studio Casa Aymat de Sant Cugat in 1959, at only fourteen, while in search of a job. Miró, who saw some of his tapestries exhibited in 1969 at the Sala Gaspar in Barcelona, searched for the artist, proposing a first collaboration on the project 'Tapís de Tarragona'.

Executed in 1973, the 'Sobreteixims' series marks the second chapter of Miró's collaboration with Royo. The works carry the marks of both artists: Royo taught Miró about the secrets and the technique of tapestry making, as they work on each single tapestry together. Pulling flocks of threads, mixing large knots to coarse weaving, incorporating objects and paint, Miró's Sobreteixims were the result of a combination of a deep, artisanal understanding of the medium and a daring, violent desire for experimentation. As Jacques Dupin, the great authority on Miró wrote: 'Miró's incongruous materials and ideas were those of an assassin, and Royo met Miró's provocations and challenge with his own outrageous

excesses; the calm studio of a rather smooth tradition had begun to bubble and boil...' (J. Dupin, *Miró*, Paris, 2012, p. 404). Together, Miró and Royo took over "La Farinera de Tarragona" (the Flour Mill of Tarragona) where among heaps of wool and buckets of colour, the Sobreteixims were created, studied, modified.

The group of Sobreteixims presented here traces the various stages of Miró's creative process. Iconoclastic and violent, *Sobreteixims 4*, *Sobreteixims 10* and *Sobreteixims 12* capture Miró's aggressive attacks on the woven surface: tangled masses of threads, stitched felt fragments, two entire buckets are mercilessly grafted to the tapestry. Searching for expression in extreme acts, Miró even went as far as pouring gasoline on some of the tapestries, and setting them on fire in order to leave on the work burnt traces, holes and broken threads. In a different way, *Sobreteixims-Sac 4* and *Sobreteixims-Sac 5* turn simple jute sacks into a series of totemic masks, in which objects and paint play an equal exorcist role. According to Dupin, the sacks are 'the most unusual and provocative' group of works among Miró's experiments with tapestry (*Ibid.*, p. 404). Finally, *Sobreteixims-Sac 14* seems to bring the textile world of the Sobreteixims into the natural world: a found piece of wood has attracted threads of wool and pieces of felt, transposing into sculpture the flat world of tapestry. As Dupin beautifully wrote, the Sobreteixims represent 'Miró's approach to a tired means of expression, which he grabbed by the throat, forcing it to cough up its parcel of truth' (*Ibid.*, p. 405).





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λ460

JOAN MIRÓ (1893-1983)

Sobreteixim-Sack 5

signed and numbered 'Miró 13149/5' (on the reverse)

acrylic, ropes, string, felt and paper stitched to sack

89¾ x 29¾ in. (228 x 75.5 cm.)

Executed in 1973

£150,000-250,000

\$250,000-410,000

€180,000-300,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada.

Galerie Larock-Granoff, Paris.

Private collection, Japan.

Private collection, Lisbon, by whom acquired from
the above in 2006.

EXHIBITED:

Paris, Galerie Maeght, *Sobreteixims et sacs*, 1973,
no. 18 (illustrated).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró*,

Catalogue raisonné, Paintings, vol. V, 1969-1975,

Paris, 2003, no. 1654, p. 248 (illustrated).





Miró

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λ461

JOAN MIRÓ (1893-1983)

Sobreteixim-Sack 4

signed 'Miró' (lower right); numbered '13148/4'
(on the reverse)
acrylic, wool, broom, rope and felt stitched to sack
90½ x 23½ in. (230 x 60 cm.)
Executed in 1973

£160,000-240,000

\$270,000-390,000

€190,000-280,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, Reno, Nevada.
Galerie Larock-Granoff, Paris.
Private collection, Japan.
Private collection, Lisbon, by whom acquired from
the above in 2006.

EXHIBITED:

Paris, Galerie Maeght, *Sobreteixims et sacs*, 1973,
no. 17 (illustrated).
Ferrara, Palazzo dei Diamanti February, *Miró: la
terra*, February - May 2008; this exhibition later
travelled to Madrid, Museo Thyssen-Bornemisza,
June - September 2009.

LITERATURE:

G. Weelen, *Miró*, Paris, 1984, no. 251, p. 178.
J. Dupin & A. Lelong-Mainaud, *Joan Miró*,
Catalogue raisonné, Paintings, vol. V, 1969-1975,
Paris, 2003, no. 1653, p. 247 (illustrated).

Miró

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λ462

JOAN MIRÓ (1893-1983)

Sobreteixim-Sack 14

numbered '13158/14' (at top of the wooden rod)
acrylic, yarn, wood, metal rod and felt nailed to drift wood
Height: 52½ in. (132.4 cm.)
Executed in 1973

£100,000-150,000

\$170,000-250,000

€120,000-180,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, Reno, Nevada.
Galerie Larock-Granoff, Paris.
Private collection, Japan.
Private collection, Lisbon, by whom acquired from
the above in 2006.

EXHIBITED:

Paris, Galerie Maeght, *Sobreteixims et sacs*, 1973,
no. 27 (illustrated).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró*,
Catalogue raisonné, Paintings, vol. V, 1969-1975,
Paris, 2003, no. 1663, p. 253 (illustrated).







Miró

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λ463

JOAN MIRÓ (1893-1983)

Sobreteixim 10

acrylic, felt and rope stitched to woven wall hanging by Joseph Royo
65 x 66⁷/₈ in. (165 x 170 cm.)
Executed in 1973

£280,000-350,000

\$460,000-570,000

€340,000-420,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada.

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, by whom acquired from the above in 2006.

EXHIBITED:

Paris, Galerie Maeght, *Sobreteixims et sacs*, 1973, no. 5 (illustrated).

Yokohama, Yokohama Museum of Art, *Joan Miró. Centennial Exhibition: The Pierre Matisse Collection*, November - March 1992, no. 109, p. 147 (illustrated).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. V, 1969-1975, Paris, 2003, no. 1673, p. 259 (illustrated).



Robert Rauschenberg, *Nettle*, 1960. Sold, Christie's, New York, 13 November 2002, lot 60 / © Christie's Images Limited, 2014







'Miró's incongruous materials and ideas were those of an assassin, and Royo met Miró's provocations and challenge with his own outrageous excesses; the calm studio of a rather smooth tradition had begun to bubble and boil...'

- Jacques Dupin

Miró

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λ464

JOAN MIRÓ (1893-1983)

Sobreteixim 4

Wool, thread, acrylic, cardboard tube, collage and fabric on woven wall
hanging by Joseph Royo
70 $\frac{7}{8}$ x 54 $\frac{1}{4}$ in. (180 x 139 cm.)
Executed in 1972

£250,000-350,000

\$410,000-570,000

€300,000-420,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada.

Private collection, Japan, by whom acquired from
the above.

Private collection, Lisbon, by whom acquired from
the above in 2006.

EXHIBITED:

New York, Pierre Matisse Gallery, *Miró:*

Sobreteixims, May 1973, no. 14 (illustrated).

Yokohama, Yokohama Museum of Art, *Joan
Miró. Centennial Exhibition: The Pierre Matisse
Collection*, November - March 1992, no. 106,
p. 144 (illustrated).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró,
Catalogue raisonné, Paintings*, vol. V, 1969-1975,
Paris, 2003, no. 1667, p. 256 (illustrated).





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λ465

JOAN MIRÓ (1893-1983)

Sobreteixim 12

acrylic, buckets and felt stitched to woven wall hanging by Josep Royo
70½ x 89¾ in. (179 x 227 cm.)
Executed in 1973

£200,000-300,000

\$330,000-490,000

€240,000-360,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada

Galerie Larock-Granoff, Paris.

Private collection, Japan.

Private collection, Lisbon, by whom acquired from
the above in 2006.

EXHIBITED:

Paris, Galerie Maeght, *Sobreteixims et sacs*, 1973,
no. 7 (illustrated).

Los Angeles, Los Angeles County Museum of
Art, *European Painting in the 70s: New York by
Sixteen*, September 1975 - August 1976, no. X,
p. 80.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró,
Catalogue raisonné, Paintings*, vol. V, 1969-1975,
Paris, 2003, no. 1675, p. 260 (illustrated).





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λ466

JOAN MIRÓ (1893-1983)

Tête (Head)

signed, dated and inscribed 'MIRÓ. Tête 31/XII/73.' (on the reverse)

oil and collage on canvas

46½ x 41½ in. (118 x 105.5 cm.)

Painted on 31 December 1973

£400,000-700,000

\$660,000-1,100,000

€480,000-830,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada (no. 511).

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, by whom acquired from the above in 2006.

EXHIBITED:

Paris, Galerie Nationale du Grand Palais, *Joan*

Miró, May - October 1974, no. 165, p. 138.

Wichita, Kansas, Edwin A. Ulrich Museum of Art,

Joan Miró: Paintings and graphics, September - November 1978.

Yokohama, Yokohama Museum of Art, *Joan*

Miró. Centennial Exhibition: The Pierre Matisse

Collection, November - March 1992, no. 110

(illustrated p. 148).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró*,

Catalogue raisonné, Paintings, vol. V, 1969-1975,

Paris, 2003, no. 1556, p. 160 (illustrated).



Miró

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λ467

JOAN MIRÓ (1893-1983)

Personnage, étoile (Figure, Star)

signed 'Miró' (lower right); dated and inscribed 'III/78. Personnage, étoile H' (on the reverse)

oil and black crayon on board

23 x 16¼ in. (58.4 x 41.5 cm.)

Painted in March 1978

£150,000-200,000

\$250,000-330,000

€180,000-240,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada (no. 661).

Claude Kechichian, Paris.

Private collection, Japan.

Private collection, Lisbon, by whom acquired from the above in 2005.

EXHIBITED:

Tokyo, National Museum of Modern Art, *Joan Miró exhibition*, August - October 1966, no. 56 (illustrated p. 109); this exhibition later travelled to Kyoto, National Museum of Modern Art.

Yokohama, Yokohama Museum of Art, *Joan Miró. Centennial Exhibition: The Pierre Matisse Collection*, November - March 1992, no. 119 (illustrated p. 156).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. VI, 1976-1981, Paris, 2004, no. 1868, p. 117 (illustrated).

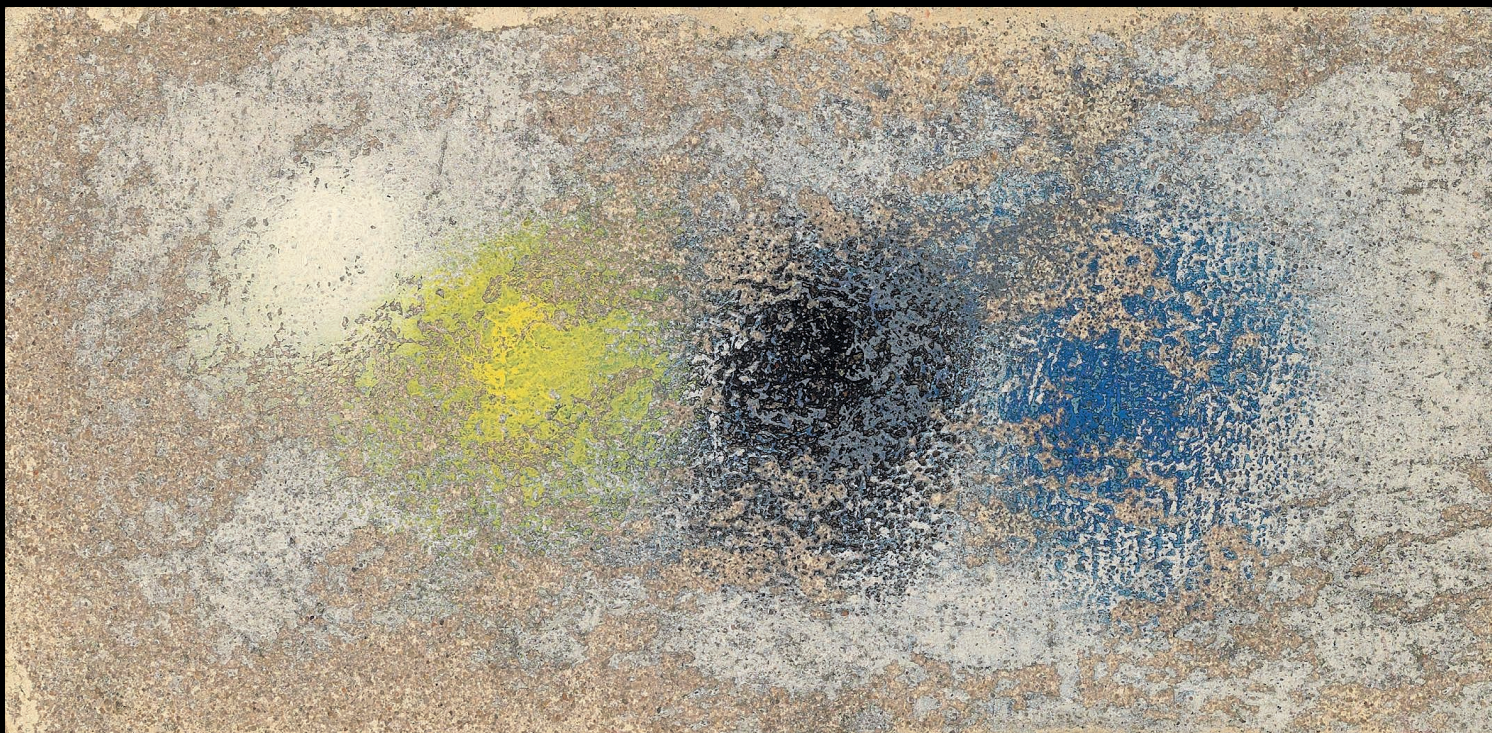


Joan Miró finger painting *Personnage étoile* in his studio in Palma de Mallorca, photo: Robin Lough

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Miró

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λ468

JOAN MIRÓ (1893-1983)

Après les constellations (After the Constellations)

signed 'Miró' (lower right) ; indistinctly signed, dated and inscribed 'Miró.

après les constellations /VII/76.' (on the reverse)

oil on Masonite

5½ x 21¼ in. (14 x 54 cm.)

Painted in July 1976

£50,000-80,000

\$82,000-130,000

€60,000-95,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada (no. 770).

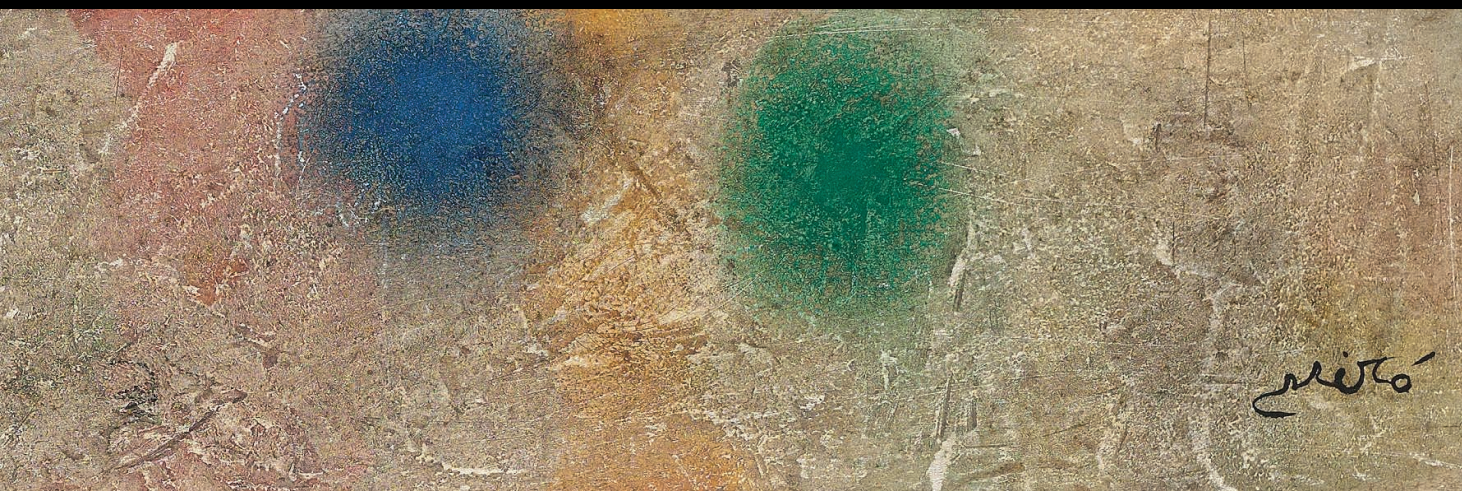
Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, by whom acquired from the above in 2005.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. VI, 1976-1981, Paris, 2004, no. 1774, p. 70 (illustrated).





miró

PROPERTY SOLD BY DECISION OF THE PORTUGUESE REPUBLIC

λ469

JOAN MIRÓ (1893-1983)

Après les constellations (After the Constellations)

signed 'Miró' (lower right); indistinctly signed, dated and inscribed 'MIRÓ. 19/ VII/ après les constellations' (on the reverse)

oil on Masonite

5½ x 31 in. (14 x 78.9 cm)

Painted on 19 July 1976

£60,000-90,000

\$99,000-150,000

€72,000-110,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, Reno, Nevada (no. 774).

Private collection, Japan, by whom acquired from the above.

Private collection, Lisbon, by whom acquired from the above in 2005.

EXHIBITED:

Yokohama, Yokohama Museum of Art, *Joan Miró. Centennial Exhibition: The Pierre Matisse Collection*, November - March 1992, no. 117 (illustrated p. 155).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. VI, 1976-1981, Paris, 2004, no. 1766, p. 67 (illustrated).

